

# THE ETUDE

## *Music Magazine*

December 1937

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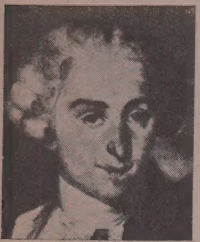
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**Gustave Samazeulh**—B. Bordeaux, Fr., June 2, 1877. Composer, writer, critic. Pupil of d'Indy and Dukas. Has written many orig. wks., and trans. of wks. by modern Fr. compns. Res. Paris.



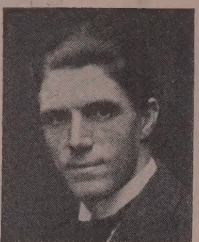
**Leon Sametini**—B. Rotterdam, Mar. 16, 1886. Vlnst., teacher. Pupil of Sevcik at Prague Cons. Tours, Amer., Europe and Australia. Vice-pres. and head of vln. dept., Chicago Mus. Coll.



**Giovanni Battista Sammartini**—B. Milan, Italy, 1700 (11); d. there Jan. 15, 1775. Comp., organist. Teacher of Gluck. A prolific comp. of orch. wks. and masses. Fore-runner of Haydn's style.



**Sibyl Sammis-MacDermid**—B. Foreston, Ill. Soprano, teacher. Studied at Amer. Cons., Chicago. Soloist with Minn. Symph. Orch. and other orchs. A leading oratorio singer of her day.



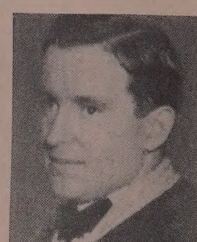
**Albert Edward Sammons**—B. London, Feb. 23, 1886. Comp., violinist. From 1907-16 leader of London Str. Quartet. Soloist with London Symph. Orch. Specializes in Elgar's works.



**Lazar Samoiloff**—B. Kioff, Ukraine, Jan. 12, 1877. Baritone, vocal pedagog. For 22 years conducted studio in N. Y., then in Los Angeles. Tchr. of Claire Dux, Rosa Raisa and others.



**Harold Samuel**—B. London, May 23, 1879; d. there Jan. 15, 1937. Pianist. Studied at R. C. M., London. Noted for playing of Bach. In 1921 gave in London, six daily recitals of Bach's works.



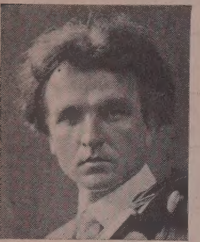
**Homer Samuels**—B. Eau Claire, Wisc., Jan. 15, 1889. Comp., pianist. Accompanist for Carl Flesch, first Amer. tour. Married Galli-Curci in 1921. Her accompanist since 1917. Has written songs.



**Mario Sammarco**—B. Palermo, Italy, Dec. 13, 1873; d. Milan, Jan. 24, 1930. Dram. baritone. Sang in all leading opera houses. New York debut, Feb. 1, 1907. Created many roles.



**Lazare Saminsky**—B. Russia, Oct. 27, 1882. Comp., cond., writer. Has done much research in Hebrew folklore. Has written orch. works, operas, songs. Dir. of League of Composers, N. Y.



**Herman Sandby**—B. Sandby, Denmark, Mar. 21, 1881. Comp., violinist. Studied at Frankfort Cons. Debut, Copenhagen, 1900. From 1912-16 with Phila. Orch., then active concertizing.



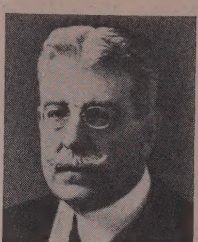
**Herbert Sanders**—B. Wolverhampton, Eng., 1878. Comp., organist. Was cond. of Falmouth Chl. and Orch. Societies. In 1907 settled in Ottawa. Has written church music.



**Sibyl Sanderson**—B. Sacramento, Cal., Dec. 7, 1865; d. Paris, May 16, 1903. Dram. soprano, noted for singing a G above high C. Pupil of Sbriglia. Considered Massenet's grtst. intrpr.



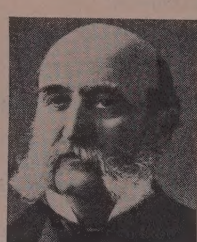
**Luis Sandi**—B. Mexico. Contemporary Mexican composer whose principal writings are for voice. Head of music division, Department of Fine Arts of the schools of Mexico.



**Samuel Simons Sanford**—B. Bridgeport, Conn., 1849; d. N. Y., June 6, 1910. Pianist. Pupil of S. B. Mills, Rubinstein and Th. Ritter. In 1894 apptd. prof. of applied mus., Yale Univ.



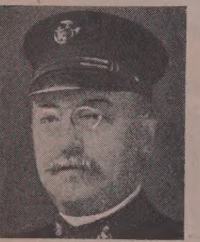
**Pedro Sanjuan**—B. San Sebastian, Spain. Comp., cond. Fdr. and cond. of the Philh. Orch. of Havana, Cuba. Guest cond. Los Angeles Philh., Phila. Orch. and Madrid Symph. Orch.



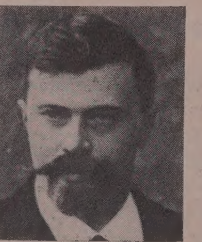
**Ira David Sankay**—B. Edinburg, Pa., 1840; died Brooklyn, N. Y., 1908. Comp., singer, writer. Assoc. with D. L. Moody in world wide evang. tours. Wrote many gospel songs.



**Jesús Maria Sanromá**—B. Carolina, Porto Rico, Nov. 7, 1903. Pianist. Has given many concerts in Am. and Eu. In 1925 apptd. pianist, Boston Sym. Orch. Fac. mem. N. Eng.—Cons.



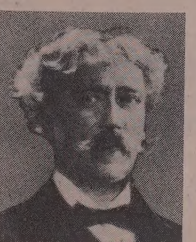
**Wm. Henry Santelmann**—B. Offensen, Hanover, Ger., Sept. 24, 1863; d. Wash., D.C., Dec. 18, 1932. Cond., comp., vlnst. From 1898-1927 was dir. U.S. Mar. B. Wr. band & orch. pieces.



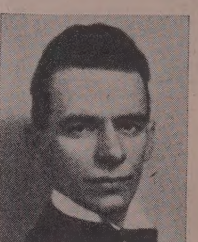
**Vasily Sapelnikoff**—B. Odessa, Nov. 2, 1868. Comp., pianist. Studied at Petrograd Cons. Debut, Hamburg, in 1888. Many successful tours of Europe. Hon. member, London Philh. Soc.



**David Saperton**—B. Pittsburgh, Pa., Oct. 29, 1889. Pianist. Soloist at age of 10 with Pittsburgh Symph. O. Many recital appearances. Mem. of fac., Curtis Inst. of Music, Phila.



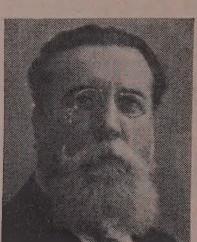
**Pablo de Sarasate**—B. Pamplona, Spain, Mar. 10, 1844; d. Biarritz, Sept. 21, 1908. Noted vln. virtuoso. Many tours, Eur. and Amer. *Zigeunerweisen* his best known work.



**Harold Malcolm Sargent**—B. Stamford, Lincolnshire, Apr. 29, 1895. Cond., organist. Has attained prom. in Eng. Cond. of British Nat. Op. Co. and British Women's Symph. Orch.



**Bianca Saroya**—B. Phila., Pa. Soprano. Studied in Rome and N. Y. (Samoiloff). Debut, Toronto, 1918, with Boston Opera Co. Prima donna with San Carlo Op. Co. Sang in S. America.



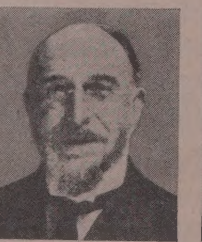
**Arnoldo Sartorio**—B. Frankfurt on Main, 1853; d. Crefeld, Ger., Feb. 15, 1936. Comp. For some yrs. was a choir cond. in Strassburg, Dusseldorf and Cologne. His opus nos. run over 1000.



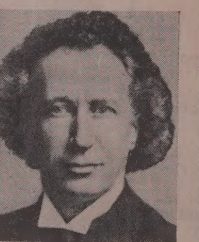
**Alexander Saslavsky**—B. Charkov, Russia, Feb. 8, 1876. Violinist. In 1903 became concertist and asst. cond., N. Y. Symph. Orch. Dir. of owa string quartet. Many tours.



**Marie-Constance Sass**—B. Ghent, Belgium, Jan. 26, 1838; d. near Paris, Nov. 8, 1907. Operatic sopr. Pupil of Mme. Ugalde. Debut in 1859. Had great success at Paris Opéra 1860-71.



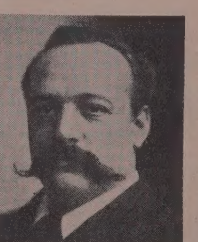
**Erik Satie**—B. Honfleur, Fr., May 17, 1866. Comp. Studied at Paris Cons. and Schola Cantorum. An early impressionist, in the style later made famous by his friend, Debussy.



**Emil Sauer**—B. Hamburg, Ger., Oct. 8, 1862. Comp., piano virtuoso. Pupil of N. Rubinstein and Liszt. Many tours. Appeared in United States 1898-9 and 1908. Active in Vienna.



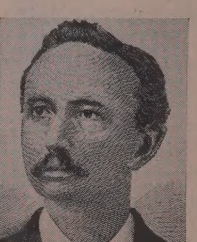
**Richard Drake Saunders**—B. Chicago, 1898. Comp., pianist, critic. Mem. of faculty of Woodbury. Col. Has written orch. pieces, songs, piano solos. Res., Hollywood, Cal.



**Émile Sauret**—B. France, May 22, 1852; d. London, Feb. 12, 1920. Comp., em. vlnst. Was tchr. in Kullak's Ac. Prof. at R.A.M., 1891-1903. From 1903-6 at Chicago Mus. Coll. Many tours.



**Frances Saville**—B. San Francisco; d. Burlingame, Cal., Nov. 8, 1935. Soprano. Pupil of Mme. Marchesi. Mem. of Carl Rosa Opera Co. and Metro. Opera Co. (debut as Juliet, 1895).



**Charles Carroll Sawyer**—B. Mystic, Conn., 1833. Comp., writr. Became widely known for his sentimental songs during the Civil War period. Wr. words of *When This Cruel War Is Over*.



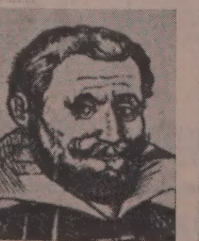
**Frank E. Sawyer**—B. Boston, 1871. Comp., pianist, organist. Pupil of Dudley Buck and Austin Pierce. At 17 apptd. on favrl. progrms. with Boston Symph. O. Wr. songs, choruses, piano mus.



**Henry S. Sawyer**—B. New York, N.Y., Sept. 10, 1864. Comp., editor, arranger. Studied with Seebach and W. S. B. Mathews. Mem. publg. staff, Theodore Presser Co. Misc. works.



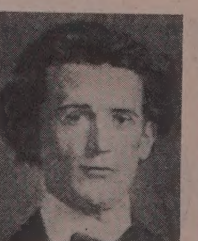
**Bido Sayao**—B. Rio de Janeiro, Brazil. Coloratura sopr. Appearances at R. Th. of Opera, Rome, and La Scala, Milan, and with N.Y. Philh. O. under Toscanini. Debut with Met. Op., 1937.



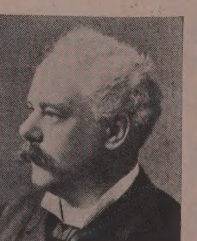
**Lambert de Sayve**—B. Liège (71), about 1549; d. Prague, Feb. 1614. Comp., court mus. of Archduke Charles of Austria. Kapellm. of Empr. Mathias in Hungary. Wr. motets and masses.



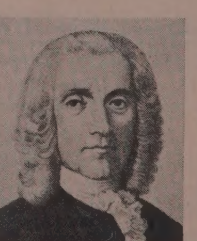
**Sofia Scalchi**—B. Turin, Nov. 29, 1850; Drim. Contralto. Became a rival of Patti. First U. S. visit in 1882. From 1891-6 at Met. Opera House. Retired from stage in 1896.



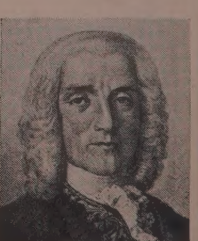
**Rosario Scalero**—B. Montefiore, Italy; Dec. 24, 1870. Comp., vlnst., tchr. Prof. St. Cecilia Acad., Rome. In 1929, apptd. dir. theory & composition depts., Curtis Inst. of Music, Phila.



**Emil Scaria**—B. Graz, Austria, Sept. 18, 1838; d. Blazewitz, July 22, 1886. Dram. bass; Debut, 1860, at Pest. Excelled in Wagner roles. Created *Gurnemans* in "Parsifal," 1882.



**Alessandro Scarlatti**—B. Trapani, Sicily, 1659; d. Naples, Oct. 24, 1725. Comp. Fdr. of "Neapolitan Sch." of music. Among many wks. were 115 operas, over 200 masses and 600 cantatas.



**Domenico Scarlatti**—B. Naples, Oct. 26, 1685; d. there 1757. Comp., cel. plyr. on and wrtr. for the harpsichord. Son of A. Scarlatti. Sometimes called fdr. of mdrn. pia. techn. Many wks.

## THE ETUDE MUSIC MAGAZINE

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DECEMBER, 1937

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## CONTENTS

Etude Historical Musical Portrait Series	768
World of Music	770
Editorials	771
Unseen Forces	771
Christmas at Mrs. Santa Claus' Home	775
Memory Pages of a Musical Pilgrim	776
The Marimba Moves into the Parlor	776
Swing! Swing! Swing!	777
Musical Lure of the Ballet	779
Lessons from Beethoven's Sketch Book	780
A Plea for the Real Debussy	781
Fifty Years Ago This Month	782
Records and Radio	782
New Ideas on Octave Playing	783
The Musical Sandwich	784
Bands and Orchestras	785
Brimhilde's Immolation	785
Music Extension Study Course	786
Teachers' Round Table	787
The Singer's Equipment	788
New Planos in New Settings	803
Singer's Etude	818
Chest Tones or Not	818
Mental and Physical Concepts of Song	818
Good Diction and Good Tone Inseparable	819
Organist's Etude	820
And So We Study the Organ	820
Service Programs	821
Hymns in Development of Music	821
Keep Musical Information Orderly	821
Organ Questions Answered	822
Violinist's Etude	824
Caring for Your Violin	824
Two Masterworks for Violin	825
Surprises Interest Pupils	826
Violin Questions and Answers	826
Accordion Department	827
Left Hand Fingering on the Accordion	827
Questions and Answers	828
Fretted Instruments Department	830
The Classic Guitar	830
Voice Questions Answered	831
Junior Etude	840
Annual Index	842

### Music

#### Fascinating Pieces for the Musical Home

Christmas Tree Fairy, The	W. Lemont	789
Dream, A	J. C. Bartlett	790
Sunset on Puget Sound	F. Grey	791
Levee Dance	F. B. Price	792
Ye Pirates Bold!	C. W. Kern	793
Big Ben	N. Steininsky	794
With Arms Akimbo	A. K. Bizby	794
Pirouette	S. King	795
Snow Flower	A. L. Brown	796
Nocturne Poetique	A. Gutmann	797

#### Master Works

Prelude Op. 28, No. 23	F. Chopin	798
Sarabande, from "Almira"	G. F. Handel	799

#### Outstanding Vocal and Instrumental Novelties

By Singing Waters (Vocal)	Th. Lieurance	800
To-Day (Vocal)	R. Webb	802
Bercesse Noel (Violin & Piano)	L. Woodbridge	807
Villa Maria by the Sea (Organ)	R. D. Shure	810
Lady of the Gardens (Four Hands)	G. Roberts	810

#### Progressive Music for Brass Choir

Meditation	C. S. Morrison	812
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#### Delightful Pieces for Junior Etude Readers

Picnic Party, The	H. S. Sawyer	814
Pup and the Bunny, The	M. L. D. Stanger	814
Silent Night, Holy Night!	F. Gruber	815
Miss Mary	H. P. Hopkins	815
In a Haystack	M. McHale	816
Skating	A. Richter	816

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2750 Big Bass Fiddle, The, C—1	Hopkins
1235 Black Hawk Waltz, Eb—2	Walsh
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1963 Bunch of Daisies, A, F—3	Martin
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Edelweiss (Glee), Waltz, Eb—2	Vanderbeck
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1018 Elegie (Melody), Op. 18, Em—4	Massenet
1614 Elizabeth Waltz, C—1	Martin
Fairy Wedding, Waltz, C—2	Turner
1304 Failing Waters, Revere, Eb—4	Trux
209 Fifth Nocturne, Op. 52, Ab—4	Leybach
1959 Floral Parade, The, F—3	Martin
217 Flower Song, Op. 39, F—3	Lange
1077 Flowers and Ferns, Tone Poem, G—4	Keiser
1109 General Grant's March, F—3	Mack
238 Gypsy Encampment, Am—2	Behr
628 Gypsy Rondo, G—3	Haydn
2379 Harem Virtuoso, Pianist, Part 1	Burdick
2203 Hungarian Dance, No. 5, A—5	Brahms
1645 Hungarian Rhapsody No. 2, Cm—5	Bendel
1013 In Rank and File, C—3	Lange
1015 Kamemel Odorov, F—3	Rubinstein
2977 La Gelondrina, The Swallow, G—3	Serradell
2694 Let 'Er Go! (March), F—3	Wood
1319 Love and Flowers, Em—3	Aldrich
2117 Love Dreams (Liebestraum), Ab—6	Liszt
Melody in F, F—4	Rubinstein
189 Menuet in G, No. 2, G—2	Beethoven
1813 Minuet (Don Juan), G—2	Mozart
1175 Minute Waltz, Op. 84, No. 1, Db—3	Chopin
2872 Moonbeams on the Lake, C—3	Fitzpatrick
1186 Moonlight Sonata, C—6	Beethoven
328 Morning Prayer, Melodie, F—2	Streabhorn
1226 Mountain Belle, Schottische, F—2	Kinkel
332 Over the Waves, Waltzes, G—3	Rosas
361 Peet and Peasant, Overture, D—4	Leister
1181 Polonaise (Military), Op. 40, A—4	Chopin
1028 Prelude, Op. 3, No. 2, C—5	Rachmaninoff
2428 Robin's Return, The, Ab—4	Fisher
376 Rondo Capriccioso, Op. 14, E—5	Mendelssohn
68 Rustle Dance, Bb—3	Howell
2740 School Pictures, C—1	Hopkins
1341 Sonata Pathetique, Cm—5	Beethoven
981 Star of Hope, Reverie, F—3	Kennedy
2632 Trip to Niagara, Bb—3	Leister
1161 Trottatore, H. Fantasia, Eb—5	Smith
2670 Two Guitars (Transcription), Dm—3	Grooms
453 Waves of the Danube, Am—3	Ivanovic
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2695 Whoop 'Er Up! (March), G—3-4	Wood

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# THE ETUDE

## Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

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Editor  
JAMES FRANCIS COOKE

Associate Editor  
EDWARD ELLSWORTH  
HIPSHER

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## The World of Music

Interesting and Important Items Gleaned in a Constant Watch on  
Happenings and Activities Pertaining to Things Musical Everywhere



FREDERICK  
THE GREAT

THE SEPTCENTEN-  
NIAL of Berlin has been  
celebrated, with music as  
a significant feature of the  
festivities. The first pro-  
gram was devoted to com-  
positions by Frederick the Great and his  
musical contemporaries, with the *Overture to  
"Il Re Pastore,"* by the King, opening the  
evening's entertainment. After this was a flute  
concerto by Johann Joachim Quantz, King  
Frederick's flute teacher; a symphony by the  
King's court cembalist, Philipp Emanuel  
Bach; and a cantata, "For the King's Birth-  
day," by Friedmann Bach.

"SCHWANDA," by Jaromir Weinberger,  
has risen in its fifteen years to a place among  
the most popular operas in Europe. Within  
the last decade it has been produced in one  
hundred and sixty opera houses, with a grand  
total of over five thousand performances.

THE PLECTRUM ORCHESTRA of To-  
ledo, Ohio, with W. J. Derr as director, is  
said to be the only one of these organizations  
of which every member holds a Guild Di-  
ploma of proficiency.

ARTURO TOSCANINI and Wilhelm Furt-  
wängler are reported to be at loggerheads,  
because the former feels that Furtwängler  
should keep away from the Bayreuth Festi-  
vals which he believes "unfair to Jews," in  
favor of the Salzburg Festival. To which the  
latter replies that "Music has nothing to do  
with politics," and will probably avoid Salz-  
burg till Toscanini relents.

HARVARD UNIVERSITY now possesses  
in its Germanic Museum one of the most  
interesting and unique installations of a gen-  
eration, for the student and historian of the  
organ. It is a baroque organ, in the exact  
style of the period of Bach, from plans  
drawn by G. Donald Harrison.

THE MARCH OF THE NIBELUNGS, by  
Wagner, is reported to have been reserved  
by the Nazi Government exclusively for offi-  
cial events of the Party. Its performance is  
consequently forbidden on all other occasions.



HERBERT L.  
CLARKE

THE SEVENTIETH  
BIRTHDAY of Herbert  
L. Clarke, veteran cornet-  
ist, band leader and com-  
poser, was celebrated re-  
cently, when four thousand  
people filled Convention  
Hall of Long Beach, Cali-  
fornia, to listen to his lead-  
ing of a program of his  
own works. A six-foot  
birthday cake, with sev-  
enty candles, was lighted by members of the  
Woman's Symphony Orchestra, and the read-  
ing of congratulatory letters and telegrams  
from all over the world, preceded the concert.  
Mr. Clarke was for thirty years the solo  
cornetist of Sousa's Band.

THE GLASGOW CHORAL AND OR-  
CHESTRAL concerts "are the backbone of  
our musical life," writes a correspondent from  
that Scottish metropolis. Just such local  
movements, popularly supported, would do  
a deal more than any series of "personality"  
recitals for the healthful musical development  
of many of our American communities.

ZOLTAN KODALY, the eminent Hun-  
garian composer, conducted three of his works  
at the recent Gloucester Festival of England.

THE METROPOLITAN OPERA COM-  
PANY'S thirty-ninth season, which opened  
on November twenty-ninth, is to have a dis-  
tinctly Straussian flavor, with the inclusion  
of "Salome," "Elektra," and "Der Rosen-  
kavalier" in the repertoire.

THE ABBEY OF SOLESMES, celebrated  
as the chief fount of traditional interpreta-  
tion of plain song (or plainchant), has re-  
cently observed with solemn ceremonies the  
one hundredth anniversary of its reopening,  
with two archbishops and twelve bishops in  
attendance.

THE VILLAGE COLLEGE of Bottisham,  
Cambridgeshire, England, is believed to be  
the first public school of all the world, in  
which music is given the same scope as any  
other subject, with the music master or mis-  
tress given an absolutely free hand and an  
adequate equipment to work with students  
of all ages. It really is what to Americans  
would be a centralizing of the schools of  
eleven neighboring villages.

THE ORCHESTRA of the Royal Academy  
of St. Cecilia of Rome, with Bernardino Mol-  
inari conducting, has been making a tour of  
musical centers of Europe, including Berlin,  
Monaco, Berne, Geneva and Lausanne.

THE "POPE MARCELLUS MASS" of  
Palestrina, one of the most monumental  
choral works of the sixteenth century, has  
been but little heard in modern times, more  
particularly because of difficulties involved  
in adapting later vocal practices to the choral  
demands of that earlier era. Dr. Howard  
Hanson, through his enthusiastic admiration  
of the masterpiece, has been led to prepare,  
with loving care, a transcription which makes  
it available for the mixed chorus and orches-  
tra of to-day, without doing violence to its  
mediaeval spirit. A magnificent service to our  
art!

BACH, Beethoven, Brahms, Chopin,  
Haydn, Mozart, Schubert and Wagner, all  
remain safely as favorites in their niches of  
the musical hall of fame, if programs of the  
past season are to be our guides.

FREDERIC LAMOND, the eminent Scot-  
tish pianist of London, received on June  
16th the degree of Doctor of Laws (LL.D.)  
from the University of Glasgow, his native  
city. Following the precedent of Paderewski  
and Kreisler, Lamond gave a complimentary  
recital in Bute Hall of the University, as a  
token of appreciation of the honor received.

A MOZART FESTIVAL OF OPERA,  
similar to the so successful venture of Glynde-  
bourne, England, is the project of William  
Matheus Sullivan of Ridgefield, Connecticut,  
who, with suggestions from his neighbor,  
Geraldine Farrar, has rebuilt an old carriage  
house on his estate so that as an intimate  
opera house it seats some four hundred people,  
an ideal size for the chaste and classic art  
of "The Swan of Salzburg."

THE DESCENDANTS OF FRANZ  
LISZT are reported to have brought action  
against the Hungarian State for the restitu-  
tion of twelve million pengos (about two  
million and one hundred thousand dollars)  
of which they maintain that the State is  
wrongfully possessed as a heritage which in-  
cludes also a pianoforte which was used by  
Beethoven and many precious musical scores.

THE FORD SYMPHONY HOUR, which  
in September began its 1937-1938 series, has  
presented such celebrated artists as Heifetz,  
Rethberg, Eddy, Pinza, and Yehudi Menuhin  
and his sister Hephzibah. Mr. W. J. Cameron  
has had as many as twenty-five thousand  
requests for single weekly talks that have  
been features of this hour.

ALL SEATS WERE SOLD two months  
in advance, for the Josef Hofmann Golden  
Jubilee Concert on the evening of November  
28th, at the Metropolitan Opera House of  
New York, where he made his American  
début on the evening of November 29th, 1887.

HOLLYWOOD RADIO EXPANSION has  
been prodigious, so that, with the choruses  
of the National Broadcasting Company and  
the Columbia Broadcasting System, and  
other similar features, it is becoming a great  
radio center. The new Columbia Building, to  
cost \$1,750,000, will provide numerous studios  
and offices. It is to be earthquake proof, will  
provide a "fiddle garage" for the storage of  
rare stringed instruments, and the floating  
walls will not be affected by the vibrations  
of street traffic.

RICHARD STRAUSS is said to have com-  
pleted a new opera, "The Day of Peace,"  
which will have its world première at the  
National Theater of Monaco.

THE PARIS OPÉRA offered on October  
6th a revival of Verdi's "Otello," with Gio-  
vanni Martinelli in the title rôle, Eide Norena  
as *Desdemona*, and Lawrence Tibbett as *Iago*.  
Each of these artists won remarkable ova-  
tions, and there were twelve curtain calls  
after the second act.

A MEMORIAL CONCERT, celebrating  
the fortieth anniversary of the "glorious  
death" of the young English composer,  
Clement Harris, who in 1896 lost his life in  
the Greek war of liberation from the Turks,  
has been held in the historic old Odeon of  
Herode Atticus under the Acropolis. The pro-  
gram included Purcell's "Dido and Aeneas,"  
Beethoven's "Eroica," and "Paradise Lost,"  
a symphonic poem by the gifted young com-  
poser being honored.

THE 1937 BIENNIAL  
CONVENTION of the Na-  
tional Federation of Music  
Clubs is announced for  
Baltimore, as decided at a  
recent meeting of the Ex-  
ecutive Committee in New York, with Mrs.  
Vincent Hilles Ober, the new national presi-  
dent, in the chair. Baltimore was favored  
because of its having one of the largest and  
most active music clubs in America, and be-  
cause all musical interests of the city were  
united in support of the enterprise. The Balti-  
more spirit will add much to its success.

ONE HUNDRED AND THIRTY THOU-  
SAND musicians and singers are included in  
the latest statistical report of Germany. Of  
these, 93,875 are listed as musicians and 35,849  
as singers—the latter being perhaps, not reck-  
oned by the Nazi hierarchy, as worthy of  
high seats in the musical reich.

SERGE PROKOFIEFF has finished a new  
opera on the story of "Boris Godounoff," by  
Pushkin, the same as used by Moussorgsky.

THE RCA-VICTOR PLANT at Camden,  
New Jersey, is said to cover eighty-two  
acres of ground, to have four hundred and  
eighty acres of floor space, to use fourteen  
thousand employees, and to consume fifty  
thousand tons of coal annually.

CARO ROMA (Carrie Northey in private  
life), who composed *Resignation* and *Can't  
You Hear Me Callin'*, *Caroline*, popular songs  
of past decades, died September twenty-third,  
at Oakland, California, aged seventy-two. A  
native of Oakland, her studies were finished  
at the New England Conservatory. She sang  
for some seasons with the Castle Square  
Opera Company of Boston and later at the  
famous Tivoli Opera House of San Francisco.

THE THREE CHOIRS FESTIVAL was  
held this year in the Cathedral of Gloucester,  
so perfect in its acoustics. Of the larger choral  
works presented there were Mendelssohn's  
"Elijah," Elgar's "The Dream of Gerontius,"  
and Bach's monumental "Mass in B minor."  
To these were added the Brahms' *Rhapsody*  
for contralto and interesting lesser vocal  
works and major compositions for the or-  
chestra.

SADLER'S WELLS  
THEATER, the outstand-  
ing popular priced opera  
producing enterprise of the  
musical world, is adding  
for this season Beethoven's  
"Fidelio" and Wagner's  
"Die Walküre" to its re-  
pertoire of some fifty of the  
standard works of the mu-  
sical stage. It is a monu-  
ment to the talent and  
devotion of Dr. Lilian Baylis, to whom Mr.  
Lawrence Collingwood has been an inval-  
uable collaborator as the able and zealous first  
conductor.



MRS. VINCENT  
HILLES OBER



LAWRENCE  
COLLINGWOOD

(Continued on Page 838)

# The Joy of Christmas Morning

*"A Merry Christmas to Etude Friends Everywhere!"*

IN GREETING you at this wonderful season, we sincerely hope that you may all awake on Christmas morning with joy in your hearts and a song of happiness on your lips. We know that this year, in several countries deep sorrow has come to many, and our Christmas love goes out to them. Yet most of us have so, so much for which we should be inexpressibly grateful, that we should look forward to Christmas as the day of days in which to proclaim our gratitude to the Almighty and to send forth our deep sympathetic desire to be of real help to those less fortunate. May all the Christmas trees of the world, those radiant childhood shrines of giving, symbolizing the gift of gifts, cast their light afar to dark corners of all the earth, where the Christmas spirit is most needed at this time.

Many years ago your Editor was present with a group of playmates when Henry Ward Beecher told this story:

"Once I knew an old lady who on Christmas morning always came downstairs with her face alight with that joy which comes from the heart, and singing some favorite carol. It was her way of beginning Christmas Day. Her large family always clustered at the bottom of the stairs, eagerly waiting for her descent, and the carol she might choose, which had been kept a secret from them until that festive moment.

Would it be *Hark, the Herald Angels Sing*, or *Silent Night*, or *God Rest You Merry Gentlemen*, or *The First Nowell*, or *It came upon the Midnight Clear*?" As soon as they heard the first notes, all joined in the singing. When she reached the bottom step her oldest son put a wreath of mistletoe upon her head, a crown of filial gratitude from her whole family. Then came the opening of presents and more carols and then there was silence and the littlest girl knelt and gave a prayer:

"Dear little Jesus, bless this home and all in it on this Holy Christmas morning."

There, friends, was a Christmas festival, simple, pure and exalted. No one who ever was present could have forgotten Christmas in that home. They knew, then, the real meaning of Christmas Day.

Now and then we hear the inevitable skeptics attack Christianity. They look over the world and point out "the failures of Christianity"—the wars, the crimes, the hates; but Christianity has not failed—far from it. Those who

decry it are pointing to the temporary success of the enemies of Christianity. Because wicked forces succeed for the time being does not mean that the good have failed. The triumphs of Christian civilization are everywhere, and they infinitely outshine the tragedies of those who have not understood its magnificent achievements.

The friction from low and jealous self-interests is ever recurring; but, generally speaking, this is growing less and less throughout Christendom. The great ocean of humanity must have, naturally, many more storms in the future; but, if it were not for Christianity, think for a moment what those storms might be. Thomas Jefferson knew, when he wrote:

*"Had the doctrines of Jesus been preached always as they came from His lips, the whole civilized world would now have been Christians."*

For thirty years the Editor of The Etude has had at this season the high privilege of greeting our readers, all of them lovers of the beautiful art of music. Despite the changes and vicissitudes, it seems that the bells of Christmas ring just a little sweeter each year. Erase the horrors of Shanghai and Salamanca from your minds, and remember the words from the Cross, "Father, forgive them, for they know not what they do."

Make your own Christmas most of all a Festival of Joy, Cheer, Faith and Music. Show to the world that you as a musician, no matter what your creed, stand for the beautiful spirit of idealism which came to Bethlehem to transform the thought of mankind. Forget war, forget hate, forget smallness and meanness and selfishness, and remember the beautiful words of:

William Cullen Bryant in his poem, "Christmas in 1875":

*No trumpet blast profaned  
The hour in which the Prince of Peace was born,  
No bloody streamlet stained  
Earth's silver rivers on that Sacred morn.*

We join with all readers of The Etude in a prayer for World Peace; and we trust that music lovers everywhere will distinguish themselves by their spiritual and material contributions to this glorious aim.

Again, with all our hearts,

**A Merry Christmas!**



*"Dear Little Jesus, bless this home and all in it, on this Holy Christmas Morning."*

## The Anvil Chorus

HERE they come, twelve of them. Count 'em—twelve lusty firemen in red shirts and patent leather hats standing before twelve life size anvils in the band shell at Manhattan Beach, Coney Island, New York. The audience has traveled miles for this breathless musical moment, a climax in the popular musical taste of the '30's. The doughty little Irish conductor, Patrick Sarsfield Gilmore, steps up on the rostrum and the florid introduction to Verdi's "Il Trovatore" commences; but the musical triumph is not reached until the strong armed firemen bring down their sledges in the *Anvil Chorus*. Then, ah, then, Euterpe soars to her loftiest heights. The applause is tremendous and the anvils are put to work again in an encore. Here was *real* music in its highest form—none of your dull Beethoven symphonies or your Wagnerian confusions, but music that the human mind could comprehend. Thus thought thousands of our forefathers who thronged the band concerts of the musical "Pat" at the seashore. There were a few dubious critics. Among them was the late and altogether irreplaceable James G. Huneker, first Editor of *The Etude* (1884-1889), who with his accustomed wit remarked, "'Il Trovatore' with its *Anvil Chorus* was played in Gilmore's finest fashion. Unfortunately, however, one player was missing. There was no one to play the hose."

## A Note With Every Lesson

YEARS ago we tried out a plan that worked wonderfully in producing results. It has been our philosophy in all our teaching experience, that the closer the teacher can put himself with the home interests of the pupil and the pupil's parents, the more productive and the more pleasurable his work will become.

Parents have quite definite motives in giving music lessons to their children, although they may not be conscious of these motives. One of the strongest, of course, is the normal parental interest in the child and the child's general welfare. If you desire to retain the interest of the parent, you must show a proper and sincere concern in the pupil's advancement. With many teachers this is a thing which is often far too intangible to the parent. Let us suppose that you are the parent. You send your child to

a physician whose office fee is two dollars. The child makes the visit and your first inquiry, upon the return of your young hopeful, is "What did the doctor say?"

When the parent pays you a fee for music lessons, naturally there is an interest in learning what happened at the lesson. Some teachers dismiss this with report cards. Report cards have been found very valuable for keeping records, by many teachers, but they are a very frigid way of satisfying the natural curiosity of the anxious parent.

Therefore we devised a plan of spending about three or four minutes at the end of the lesson in writing a little note to the parent. To use a well known cliché, it "worked like a charm." That is, there seemed to be a magical difference in the attitude of both the parent and the child toward the teacher and the lesson.

Pupils unquestionably kept up their interest longer and did better work. Incidentally this was also a very prudent business move.

## Science and Inspiration

WE HAVE just scanned a very remarkable German publication entitled "*Wissenschaftliche Harmonielehre des Künstlers*," which may be translated as "The Scientific Harmony of the Artists." The writer has a name of mixed nationality, Walther Howard. The book is based quite properly upon the sense of hearing and is very meticulous in its attempt to be definitive. The treatment of the scales is very informative.

The remarkable thing about the book is that it is a treatise on harmony without a single notation example. Its use is confined in a large measure to those who already know their harmony along old fashioned lines and desire to re-analyze their knowledge. It has literally no practical value as an ordinary textbook. The work is that of a very thoughtful man trying to improve the principles of the art.

Rarely, however, have we found that the real creative workers delve very deeply into the scientific side of their art. Beethoven, Wagner and Brahms, all liked to dabble in what it pleased them to call philosophy, but their scientific studies were nil. On the other hand there have been a surprising number of great scientists who have been very able musicians. Many of the great Russian composers have had scientific training in other fields.

## He Played the Wrong Instrument

"THE trouble with your boy," said the Judge, "is that he played the wrong instrument. If, instead of letting him waste his spare time and money playing the nickel in the slot gambling machines in billiard rooms and dance halls, you had had him to play the piano, the violin, the trombone or some other instrument, he might have kept away from bad company and he would not now be facing a two year sentence in the penitentiary."

"That hurts, Judge," said the father; "his mother wanted me to give him music lessons, but somehow I thought it was sissy for a boy, and again I guess I was too mean to lay out the money. Gosh, Judge, ain't there something that can be done, he's only seventeen?"

"Well," said the Judge, "I could put him under parole. He looks as though he had good stuff in him; and I will do it under one condition, and that is that you buy him the best instrument you can afford and get him a fine teacher and arrange to have him come to my home once a month and let me judge how hard he is working at his music. You see, I was brought up with music in my home; and I know what it means."

This story was told to us by a band conductor who refused to have his identity revealed. This much we do know, boys and girls who are deeply engrossed in music study have not the time for dangerous nonsense. As Cervantes puts it, "Where there is music there is no mis-

chief." Even in prisons, experts have found that those who play in the band and the orchestra offer far fewer disciplinary problems than those without these privileges.

Millions and millions of dollars are spent each year upon the manufacture of gambling slot machines, which, like all gambling devices, prove dangerously attractive to youth. They are the kindergartens of vice. A fraction of their cost spent upon music and musical instruments would reduce the potential prison population of tomorrow very greatly. The reason why such machines exist is that parents fail to do anything to counteract them.

Our prisons are filled with young men and young women, many of whom are there because of the neglect of their parents, just as though the parents had led the youths to the prison gates as a kind of human sacrifice in this "age of don't care." Let us stop it! Do your share!

After completing the foregoing editorial, we realized that it is directed to the wrong audience. Readers of *THE ETUDE*, both parents and children, are hardly the ones for whom such an editorial is in any way appropriate. However, our friends of *THE ETUDE* may do a real public service by requesting their local newspapers either to reprint this editorial or to present the idea in more forceful fashion. Editors are very responsive when the welfare of young men and young women is concerned.

# Unseen Forces

A Conference Secured Expressly for  
The Etude Music Magazine with

CHARLES R. GAY

President of the New York Stock Exchange

By JAMES FRANCIS COOKE

*The Editor of THE ETUDE is particularly pleased and proud to present the following article, since, for many years during his boyhood and youth, Mr. Gay was his intimate friend and appeared with him jointly in several violin and piano programs.*

CHARLES R. GAY, President of the New York Stock Exchange, has been a member of the Exchange for twenty-four years. He is the senior partner of Whitehouse & Co., one of the oldest firms in Wall Street, tracing its history back more than one hundred years. For twelve years prior to his election to the presidency, Mr. Gay was a governor of the Exchange and served on several of its important committees. Mr. Gay still lives in Brooklyn, where he was born in 1875. He was educated in the

public schools and the Brooklyn Polytechnic Institute. His early business experience was in the insurance field, the wholesale coal business, and banking. He became a member of the Stock Exchange in 1911. He is a director of the City Savings Bank of Brooklyn, a trustee of the Young Men's Christian Association, a trustee of the Methodist Episcopal Hospital, a director of the Brooklyn Association for Improving the Condition of the Poor, and is active in community and church affairs.



CHARLES R. GAY

THE NEW YORK STOCK EXCHANGE, judged purely as a corporation, is a huge business. This dynamic center of what the country knows as "Wall Street" is a very different kind of thing from the picture that is in the minds of the average man and woman. Generally speaking, it is first and finally a market place in which thirteen hundred and seventy-five members are permitted by the rules of a voluntary association to trade in securities. These members represent six hundred and fifty brokerage and investment firms. The price of a seat or membership continually fluctuates; as in 1929, when seats sold for \$625,000; in 1932, when seats sold for \$68,000; and in 1935, when seats sold for \$140,000. The last seat sold in 1936 brought \$115,000. This price is paid to the retiring member who owns the seat, not to the Stock Exchange. The annual dues of the Exchange members are \$1,000, insuring an operating fund of over a million and a third dollars. Contrary to popular opinion, the Exchange does not make a penny in commission or otherwise from any of the transactions. The immensity of the business of the Stock Exchange may be gained from the fact that there are listed for trading upon the Exchange 1200 stock issues having a market value of \$55,000,000,000 and 1500 bond issues amounting in the aggregate to \$45,000,000,000. During the one hundred and forty-three years of the existence of The Exchange there has been developed a truly extraordinary organization with a vast and intricate system of electrical communications with all parts of the country, employing two thousand private telephone lines connecting brokers with their offices in New York. In a great hall one hundred feet wide, one hundred and eighty-three feet long and seventy-nine feet high, the Exchange operations are conducted every business day from ten to three o'clock,

except on Saturday when the hours are from ten to twelve.

If the casual tourist were to visit the Stock Exchange on one of its exciting days, when trading mounts to Alpine figures, he might think that he had suddenly landed in a mad house; but if he examined the machinery of the operations he would find that it was working with the precision of a Waltham watch, never losing a tick.

Markets are as old as man and will probably continue as long as business exists. New York's financial district is simply a trading post, first in ownerships (or stocks) in various large businesses and then in the debts secured by mortgages (or bonds) of the same businesses. Wall Street is the market for these securities and is not one whit different in principle from the market where you buy or sell your meats and vegetables. If you have eggs or radishes or clams or honey or pork chops for sale, you take them or send them to the market and take or refuse the price offered for them on the day of sale. Wall Street does just that with securities. The merchants are the brokers selected to sell the goods.

The Stock Exchange has twenty-three

hundred and fifty-five employees and some fifteen hundred of these are in their teens. For them the Stock Exchange operates the Stock Exchange Institute, which provides them with an invaluable training in financial matters and particularly the very complicated operation of the machinery of the Exchange. The position of President of the Stock Exchange pays no salary, despite its vast responsibilities and the great labors connected with the post. It is accepted as a great honor in the financial world. It consumes virtually all of its occupant's time and energy during his working hours, which are long. The idea that those connected with this national financial institution live a life of comparative ease is dissipated in a few minutes by a visit to the Stock Exchange. It is one of the most tensely active and strenuous spots in all the world.

\* \* \*

## A Universal Urge

"CONSCIOUSLY or unconsciously the average man has a desire for something fine, something beautiful, something ideal, something noble. He may have fooled himself into thinking that he is a cold, hard business man, who has time only for the concrete

things, but in reality he has under his skin a bundle of imagination and a craving for beautiful objects, spiritual entities, for romantic and dramatic events, that he will carry to the grave. The man without imagination is rarely a very great success in any business and it has been my experience that many of the busiest of men find a necessity for developing those arts and occupations which promote the development of their higher spiritual, emotional and aesthetic beings. In this, music unquestionably plays a very big part and I have known many men of large business importance who have studied music in their youth and find it invaluable in their lives as a kind of mental balance wheel. In fact I know of one man who has been for years one of the leading men in the street, who took up the study of music at fifty and was so enamored with it that when he retired at the age of sixty he devoted a deal of his time to the serious study of the art.

"While my venture into music is in no sense unusual in these days when all intelligent people are feeling the need for some form of cultural development, my modest experiences may prove interesting to some young people. Most of all, however, I would like to have it understood that my musical work was purely amateur, as I have no illusions about the matter.

"As a boy I studied the violin for years with Jay Nova and later with Carl Venth of Brooklyn. Then I played in the amateur symphonic orchestra of Carl Venth for many years. I would not for anything give up the benefits of this training and what has come in its train. The thrill of playing in an orchestra is unforgettable; and I am glad to see that all over the country there are orchestras in schools, that are doing remarkable work. Any business man who has had the experience of playing in such an orchestra would instantly declare the cost of such an

THE ETUDE has been proud to present conferences upon public and educational subjects with many men prominent in Education, Science, Industry, Literature, Finance and other callings, who have in their youth made a study of music and have found that study in many ways of great practical value in their after lives. Among them have been William H. Woodin (when Secretary of the U. S. Treasury), Thomas A. Edison, Ralph Modjeski, Henry L. Mencken, Charles M. Schwab, former Vice-President Charles G. Dawes, Vladimir Karapetoff, Owen Wister, Hendrik Willem van Loon, Henry Ford, Edouard Herriot (when Premier of France), George Bernard Shaw, and many others of the highest standing in their respective callings. We now take pleasure in presenting another conference with one of the financial leaders of our country who for many years was an enthusiastic student of music.—Editorial Note.

organization to be a good public investment.

### An Era of Inspiration

"THE WORLD OF MUSIC is infinitely fascinating and I believe that music should be a part of the training of every young person, particularly of boys and men, because there is nothing of which one can think, in the way of an avocation for the business man, that is a finer safety valve later in life. Moreover, the time has come when everyone is virtually forced to be musically literate. Let us suppose that a business man never has been taught anything about geography; and as he goes out into the world he hears such words as meridian, Buenos Aires, Mont-Blanc, magnetic pole, the Riviera, Petrograd, the gulf stream, Fujiyama, or Borneo, which have no meaning to him. Such a condition is ridiculous, and such a man would be put down as an ignoramus. Yet a hundred years ago there were doubtless vast numbers of people in the United States who never had heard these names. Times change, however, and communication and popular information through the press virtually make the world an impossible place for anyone who does not have this elementary knowledge. Times also have changed in relation to music, to science, to ethics and to everything. Now music, because of popular education and because of the radio, has become a part of the life of so many homes that the one who has not some knowledge of the art is to be pitied. He gets so much less from life.

"We are told that these are days of vast changes, but in fundamentals I find things very much the same. There are certain innate qualities that must exist. For instance, we learn that the church spirit in man is declining. I do not believe it. I believe that it is just as strong as ever, but that he does not give it the opportunity for expression. Man has an instinctive reverence for the higher things. You may not see it, and I may not see it; but it is there. He has a regard for ideals and all that falls under the loosely used term, 'ethics.' Otherwise there would not be such an immense following for the Rotary and many other service clubs of its pattern, with immense memberships. Man has a deep-seated reverence for the square deal, for integrity, for honor and for justice. It is a matter of pride to me to read in the very first Article of the Constitution of the Stock Exchange, dating from 1817:

"Its objects shall be to furnish exchange rooms and other facilities for the convenient transaction of their business by its members; to maintain high standards of commercial honor and integrity among its members; and to promote and inculcate just and equitable principles of trade and business."

"It has been my experience in the three decades that I have been in Wall Street, that the Stock Exchange has done just that and that its activities have been an influence for good upon a business which has meant the interchange of many billions of dollars yearly. True, now and then in the past, there may have been members who have not lived up to this article individually, but the great body of action has been upon as lofty a plane as could possibly be expected in any business anywhere in the world. The Stock Exchange has to be honest and fair, or it could not exist.

### Man's Universal Reliance

"THE GREATEST SINGLE FORCE for good today is the church. I am old-fashioned enough to think that the church, which in many instances has been turned into a Y. M. C. A. or a forum, should be held more strictly to religious purposes. In the work of the church there is nothing, apart from the service itself, that is more important than good music. Money spent upon

fine music in the church is always a good investment, if that music is performed in the promotion of the spirit of true religion and not merely as exhibition pieces. Great masterpieces, which are the result of exalted inspiration, whether they are performed by the organist or by great groups of instrumentalists, often inspire a reverence and devotion in the church walls that are never experienced in any other place. Some music is too sacred for words. While it is being played the mind of the worshipper is carried to ever higher and higher states of communion with the Almighty.

"As I have said, we are daily and nightly surrounded by contacts which make the study of music advantageous. By the study of music, I mean actually studying an instrument or learning how to compose or how to sing. Reading about music is interesting and useful, but to read an ordinary musical criticism of a great concert or a great radio program one needs in these days to know something about music. I am always reminded of the business man's definition of a fugue as 'A long composition in which the theme keeps continually coming in and the audience keeps continually going out.' Doubtless that is what a fugue sounds like to some who have never studied its beauties. The geologist may take in his hand a fragment of crystal and see in it beauties that the ordinary man never could discover. Therefore, I believe that the millions of dollars spent annually upon radio receivers would bring infinitely more returns to many of their purchasers if they had had a musical training. Really, it seems to me that the

radio alone is making the study of music imperative in these days.

### A Better Way

"IT IS, THEN, the cultural side of life which makes life worth living. All the labor and the grind and the worry and the fret and the sweat of earning an existence ought to have generous rewards, and the worker is entitled to the wherewithal to enjoy those rewards in proportion to what he gives. The real reward is not in money but in the things that money can buy. The man who wastes his money, in a frantic fight for joy which is more destructive than beneficial, is certainly not getting his reward. I have no quarrel with any man for having any kind of good time which suits his taste; but it certainly does seem pitiful to see some men spending their earnings in a way which brings them so much physical and mental unpleasantness. For that reason, the study of all cultural objectives is important. Our public schools recognize this. What is the good of training a child how to earn a living if we do not develop in him the power to enjoy intelligently and advantageously what he has earned? Let us cite an example. For years there was a very fine string quartet composed of members of the Exchange that hired halls on the East Side and gave concerts free to those who were less fortunate. It seems to me that those men were doing quietly and unostentatiously a very fine missionary work. And what a wonderful time they had doing it!

"The disastrous part of the great Depression was the lowering of standards.



### YOUTH FLOURISHES IN OPERA

Welcome, Beverly Lane, seventeen year old Chicago High School graduate, who has just signed a three year contract with the Chicago City Opera Company and will make her debut in December as Gilda in "Rigoletto," with Lawrence Tibbett in the title rôle. The wave of youth in opera is really not unusual. Many of the famous singers of great European fame were on the stage in their 'teens.

The public was not to blame. Timid and fearful of the to-morrow that might not bring them a living, they naturally did not invest in musical instruments or musical education; nor could they indulge in many of the cultural things which mark the difference between the lower and higher forms of existence. This condition has changed, however, for thousands of people who now are able to buy musical instruments; and it seems destined to keep changing right on for the better. Unless you have lost faith in America and in American ideals, which to me is unthinkable, great and unbounded prosperity will again be ours. History points to the inevitable return of the rising waves of economic security.

### Those Guardian Spirits

"LET US GIVE some attention to the unseen forces such as beauty, art, music, education and romantic imagination, which are far more significant in the motivation of big business than the average man imagines. The quest for beauty is one of the very powerful factors in trade. In our earlier days very little attention was paid to this. We were a utilitarian people, but soon manufacturers found out that beautiful things won out in competition. Man has a distinctive beauty hunger and commerce is employing beauty both in manufacture and in packaging and in display and in advertising, to meet this appetite and to accelerate business. Just to what extent beauty does this would be hard to estimate, but it is said that one automobile manufacturer lost disastrously because he persisted in putting out an ugly car, while his competitors were selling beautiful cars. This love of beauty has called into action the need for trained artists, and many of them have been very properly and magnificently paid. Without the utilization of the human appeal to the lovelier appearance, many of the great industries, from steel to plastics and concrete and paper boxes, would unquestionably suffer. Beauty in its mysterious way is accelerating the wheels in thousands of mills and adding to the income of thousands of people.

"It seems a paradox, but music at this hour is being employed to move millions of dollars worth of merchandise. Such a thing as the utilization of anything so intangible and abstract as music to promote trade seems preposterous, but one has only to think of the magnificent programs of the greatest music, with the finest of symphonic orchestras and of living artists employed to appeal to the powerful emotional need for music, as we hear it in the leading radio programs promoted by various manufacturers. The merchant of to-day cannot afford to look incessantly through a microscope for profits. He must see things in a big way—a very big way. John Wanamaker knew that when he placed huge organs in his stores and when he engaged the services of many of the greatest musicians, from Richard Strauss and Enrico Bossi down, John Wanamaker was not a musician, but he knew that his customers were first of all human beings and that anything that appealed to the bigger and the finer side of their natures was a means of communicating to them the fact of his own loftier conception of life. What was good humanity was good business to John Wanamaker.

### An Economic Treasury

"MUSIC AS AN INDUSTRY and as an education keeps thousands and thousands of workers busy year in and year out, in the manufacture of instruments, in printing, in paper making, in building materials, in all of the collaterals of the workers thus supported—clothes, food, furniture, housing—right around the circle. Let us leave what this means in millions to the statisticians; but if we were to close down the universities, conservatories, colleges and public

(Continued on Page 836)

# Christmas at Mrs. Santa Claus' Home

A Story Recital for Children

By LILLIAN V. MATTERN

Place—The North Pole, Home of Mr. and Mrs. Santa Claus.  
Time—A night of the Christmastide.

Characters—MR. SANTA CLAUS  
MRS. SANTA CLAUS  
MR. GOOD-FELLOW  
MRS. GOOD-FELLOW  
TOMMY  
FREDDIE  
JOHN  
RALPH  
GEORGE  
PATSY  
EDITH  
MARGARET  
HELEN  
A YOUNG MAN  
A YOUNG LADY

MR. SANTA should be dressed in the usual red suit trimmed with white fur, tall red cap, high boots.

MRS. SANTA (an older girl) should be dressed in warm clothing, to represent a woman of middle age.

MR. and MRS. GOOD-FELLOW and the children in ordinary dress.

The stage should represent a room in a comfortable home. On one side is a Christmas tree, near the back, a piano in front of it. On the other side is a table, with a lamp on it, a big, comfortable chair on either side, a mantel at the back and any other furnishings that are possible to make it look home-like and comfortable.

As the curtain rises, Mrs. Santa is busy about the room.

MRS. SANTA (after a pause in her work): "I wonder what is keeping Father. He is usually so prompt. I do hope nothing has happened to him."

(She continues to dust and to straighten up the room when a loud noise is heard outside and a hearty call.)

"Whoa! Whoa, there, Donner and Blitzen."

(Enter Mr. Santa Claus, in a hurry, stamping his feet.)

MR. SANTA: "Hello, there, Mother!" (Mrs. goes to help him take off his wraps, as he continues.) "That was some trip, but you know I do not mind when I know what happiness I leave behind."

MRS. SANTA: "I am so glad you are at home, I was beginning to worry about you. You are not often late."

(In the meantime she is busy putting away his coat, cap, and other accoutrements. Mr. Santa sinks into a big chair by the table.)

MR. SANTA: "Well, this was the finest ever! Do you know, Mother, I have been thinking of you all through this trip. You help all year to paint toys, dress little French dolls, and make lovely Christmas Tree ornaments, and you never get to see any of the fun. Now I have a scheme by which you are to see one of my happiest families."

MRS. SANTA (Laughing incredulously): "I have lived with you a good many years, Santa, but I never knew that you were a magician."

MR. SANTA: "A magician! Well, how do you suppose I make choo-choo trains, little red drums, French dolls and candy fairies grow on Christmas Trees, if I am not a magician. You wait and see." (Jumping up, he walks about the room,

coming back to stand before her as he continues.)

"Now you look steadily into my eyes, and I will transport you to Happy Valley, to the home of Mr. Good-Fellow, at Christmas Eve."

(Mrs. Santa looks into his eyes as he makes some passes before them and weirdly intones his incantation.)

"Hocus Pocus! Here appear, The home I want, and bring it here."

(Mrs. Santa gradually sinks into a reclining position, as she drops to sleep. Mr. Santa sits down again watching the door for the appearance of the characters. Enter Mr. and Mrs. Good-Fellow, talking as they come.)

MRS. GOOD-FELLOW: "Well, here it is Christmas Eve, and thank goodness the work is all done. But wasn't it fun! Now, just for relaxation, and to help us to get the spirit of Christmas down deep in our hearts, let us play the duet we used to love so in the old days."

MR. GOOD-FELLOW (smiling): "That's a good thought, I wonder if we remember it. Well, here goes for a try."

(They sit at the piano and play, Christmas Eve, duet by Hiller. Just as they finish the children come trooping in, in night clothes, if possible, with their stockings which they hang up around the mantel. This may be done quickly with thumb tacks.)

MRS. GOOD-FELLOW: "Hurry up, children. You must get to bed and to dreamland before Santa comes. I think, to carry out the spirit of Christmas, we should put everything into music. You know music does tell all kinds of stories. Now, cannot some one of you express in music our hanging of the stockings?"

TOMMY: "I think I can. My teacher gave me one that tells all about it. Listen!" (Tommy plays, Hanging the Stockings by Greenwald.)

MRS. GOOD-FELLOW: "Now off to bed to dream of Santa Claus."

FREDDIE: "My turn, Mother. I want to play a piece that will make you and Dad dream of Santa, too." (Plays Dreaming of Santa Claus, Nocturne, by Martin.)

MRS. GOOD-FELLOW: "Now, off to bed, every one of you."

(The children go out, followed by Mr. and Mrs. Good-Fellow. Lights are dimmed to represent night. Sleigh bells are heard outside. One of the children slips in cautiously and, pretends to be listening, as he sits at the piano.)

CHILD: "I can imitate that, and I am going to try it now so that I can surprise Mother, tomorrow."

(Plays Merry Sleigh Bells by Preston.) "There! I think that sounds like sleigh bells, anyway."

(A few minutes of silence. Lights are

turned up to represent morning. Enter Mr. and Mrs. Good-Fellow, talking as they come. They examine the tree, and presently the children come trooping in. As they gather around the tree, Patsy goes to the piano and plays Around the Christmas Tree by Risher.)

MRS. GOOD-FELLOW: "That was finely done, Patsy. I am sure every one of us understood that you were saying in music, 'Around the Christmas Tree.'"

TOMMY: "Oh! Oh, Look! A new drum. This is for me, isn't it, Mother?"

MRS. GOOD-FELLOW: "Yes, but you know the rules. You must make the music tell us about the drum."

TOMMY: "All right." (He goes to the piano and plays Tommy's New Drum, March by Preston.)

PATSY: "Oh, Mother! Look at this darling doll that Santa left. I know you want me to have it."

MRS. GOOD-FELLOW: "Yes, but—"

PATSY (interrupting): "Yes, I know, I'll play it." (Plays, Dolly's Cradle by Gahm.)

JOHN: "Daddy, see, this fire engine! Isn't that great? I am going to play and sing for this."

(Plays, The Fire Engine by Richter. Then all eyes are turned toward Ralph, who in the meantime has been marching across the stage in perfect march rhythm.)

MRS. GOOD-FELLOW: "Ralph, what are you doing?"

RALPH: "Showing my lead soldiers how to march."

MRS. GOOD-FELLOW: "I think you could do it much better on the piano."

(Ralph plays, The Lead Soldiers March by Baines.)

GEORGE: "Father, did you see that big hobby-horse behind the tree? I am sure it is for me for I wrote Santa for it. Now, I am going to show you how it goes."

(Plays, Hobby-Horse by Clafflin.)

MR. GOOD-FELLOW: "Here are toys and gifts for all. Who will try to interpret them in music?"

EDITH: "Let me try." (Plays, Toys! Toys! Toys! by Miles.)

MR. GOOD-FELLOW: "What about Mother? You are not going to forget her, are you?"

MARGARET: "Well, I guess not. There has been so much excitement I just had to wait my turn. Look, Mother! a poinsettia, and I have a piece called that, too."

(She plays, Poinsettia by Overholt. A noise is heard outside and a young man and woman enter. As they advance she, unknowingly, stops under a piece of mistletoe. The young man, seeing his opportunity, takes advantage of it by kissing her. She is surprised, and all exclaim, the children clapping their hands.)

CHILDREN (gathering around the young couple they exclaim): "You must play it. You must play it. We all have been making our music tell the story of our gifts, and you must tell us about the mistletoe." (The young lady looks shyly at the young man.)

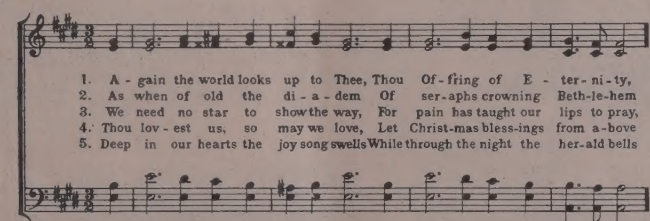
YOUNG MAN (as he leads the young lady

## A Christmas Hymn

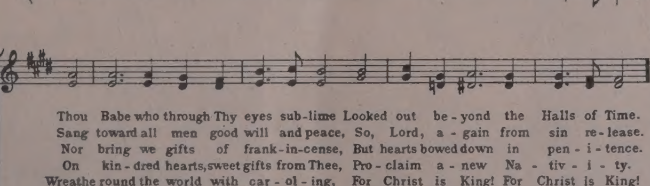
This Christmas Hymn remained unpublished till this year. The manuscript has been presented by Mrs. Nevin to the Ethelbert Nevin Memorial Room at the University of Pittsburgh.

Edwin Ford

ETHELBERT NEVIN

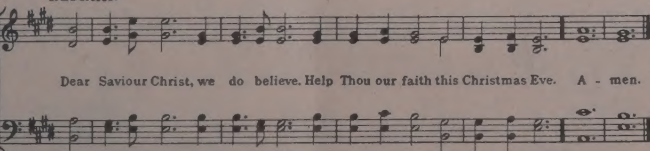


1. A - gain the world looks up to Thee, Thou Of - fring of E - ter - ni - ty,  
2. As when of old the di - a - dem Of ser - aphs crowning Beth - le - hem  
3. We need no star to show the way, For pain has taught our lips to pray,  
4. Thou lov - est us, so may we love, Let Christ - mas bless - ings from a - bove  
5. Deep in our hearts the joy song swells While through the night the her - ald bells



Thou Babe who through Thy eyes sub - lime Looked out be - yond the Halls of Time.  
Sang toward all men good will and peace, So, Lord, a - gain from sin re - lease.  
Nor bring we gifts of frank - in - cense, But hearts bowed down in pen - i - tence.  
On kin - dred hearts, sweet gifts from Thee, Pro - claim a - new Na - tiv - i - ty.  
Weather round the world with car - ol - ing, For Christ is King! For Christ is King!

### REFRAIN



Dear Saviour Christ, we do believe, Help Thou our faith this Christmas Eve. A - men.

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to the piano): "Come on, this is Christmas. We must not spoil the fun. We can at least try."

(They play, Under the Mistletoe, duet, Engelmann.)

MRS. GOOD-FELLOW: "This has been so lovely. We are just beginning to realize how much music can really tell us. In the future we are going to try to have every piece we play tell its story. Now, let us have some of the dear, old Christmas numbers. Who will play *Holy Night* for us?"

(One of the children volunteers and plays *Holy Night*, Adler, while they all hum.)

\* MRS. GOOD-FELLOW: "Now, how about *Adeste Fideles*?"

HELEN: "I'll try."

(She plays *Adeste Fideles* by Martin. After playing it through once they all gather around the piano to sing it.

MR. GOOD-FELLOW: "We couldn't have had a better Christmas, could we? I think you all deserve a good sleigh ride. If you children can get together on a good sleigh bell piece, I'll take you out for a fine ride in the frosty air."

(The children hastily take their places and play *Sleigh Bells*, toy symphony by Valdemar, Mother leading. Father is leaning against the piano, the young couple sit together on the piano bench. At the close of the number, each child picks up his instrument, preparatory to leaving, exclaiming.)

CHILDREN (one after the other): "I'll be ready first."

"No, you won't, I will."

"Well, I won't be far behind."

(All leave the stage, followed by the young couple and Mr. and Mrs. Good-fellow. Santa Claus rises and going over

to Mrs. Santa, who is still sleeping, makes some passes before her eyes.)

SANTA CLAUS: "Wake up! Come, Mother. Wake up! Wake up."

(Mrs. Santa slowly opens her eyes and comes to an upright position.)

MR. SANTA CLAUS: "Well, wasn't it worth while?"

MRS. SANTA CLAUS: "Oh, it was lovely! Santa, you are a magician, for sure. Do let me see another family enjoy Christmas next year. I will make more toys than ever this year, so that more children may have Christmas joy. Wasn't it wonderful the way they made their music talk?"

Curtain.

PROGRAM FOR CHRISTMAS AT  
MRS. SANTA CLAUS' HOME

1. *Christmas Eve*, duet, Hiller, Grade 3

2. *Hanging the Stockings*, Greenwald, Grade 2½

3. *Dreaming of Santa Claus*, Nocturne, Martin, Grade 1 (C)

4. *Merry Sleigh Bells*, Preston, Grade 2

5. *Around the Christmas Tree*, Risher, Grade 1½

6. *Tommy's New Drum*, Preston, Grade 1½

7. *Dolly's Cradle*, Gahm, Grade I (F)

8. *The Fire Engine*, Richter, Grade 2

9. *The Lead Soldiers March*, Baines, Grade 2½

10. *The Hobby Horse*, Clafflin, Grade 2

11. *Toys! Toys! Toys!* Miles (D)

12. *Poinsettia*, Overholt, Grade 3½

13. *Under the Mistletoe*, duet, Engelmann, Grade 2½

14. *Holy Night*, Adler, Grade 1½

15. *Adeste Fideles*, March, Grade 1, Martin

16. *Sleigh Bells*, toy symphony, Valdemar.

## Memorybook Pages of a Musical Pilgrim

Presenting Messages and Music from Many States

By ALETHA M. BONNER

### IV. "I Hear America Singing"—Out West and Up North

"O beautiful for spacious skies,  
For amber waves of grain,  
For purple mountain majesties,  
Above the fruited plains.  
America! America!  
God shed His grace on thee,  
And crown thy good with brotherhood,  
From sea to shining sea."

America The Beautiful—BATES.

THE OLDEST HIGHWAY in the New World is the *Apache Trail*, which stretches for miles in the West, through magnificent mountain passes, up through the cliff dwellers' region of Ancient America, across arid wastes and fertile plains.

It was along this worn route that the copper colored Apache, the Hopi, the Navajo, and other Indian tribes once resisted the on-coming tide of "pale faced"

civilization with aggressive force; and it was here that I, a pilgrim "paleface," journeyed, to witness some of the primitive dances of "poor Lo," and to listen to the weird chant of Medicine Men—all of which, in connection with the sublime scenic setting, created an impression of delight never to be forgotten.

The rhythmic murmur of the Colorado River, as it pursues its way through the flaming Grand Canyon of Arizona, was another type of unforgettable music. In a more beautifully colored environment the writer never has been; and the stupendous grandeur of this Canyon wonder of the world causes one to stand with uncovered head, in breathless awe before the glory and majesty of the mighty chasm.

Over other trails of enchantment we traveled to reach at last another land of vivid contrasts—roses and palms banked

against a background of snow-crowned mountain peaks and mammoth trees—a land of ancient days whence came the brown robed Brothers of Saint Francis to build Missions one day's journey apart, and to ring the bells of the Angelus from one cross-crowned tower to another, these from San Diego, the "harbor of the sun," to Sonoma, in "the valley of the moon."

When George Washington took the oath of office of President of the United States, *El Pueblo de Nuestra Senora La Reina de Los Angeles* (The Village of Our Lady, the Queen of the Angels), or Los Angeles, had neared her tenth milestone.

A musical *El Dorado* is this 'Village' of boundless beauty. Here music with the vitality of youth is commingled with the ancient chants of the Spanish Padres. Here the stately Trinity, the substantial Philharmonic, and other spacious auditoriums

are homes of harmony for bands, orchestras, and artists' concerts; while to the east of the city in the incomparable Hollywood Bowl, are given "Symphonies Under the Stars."

### Nomading Northward

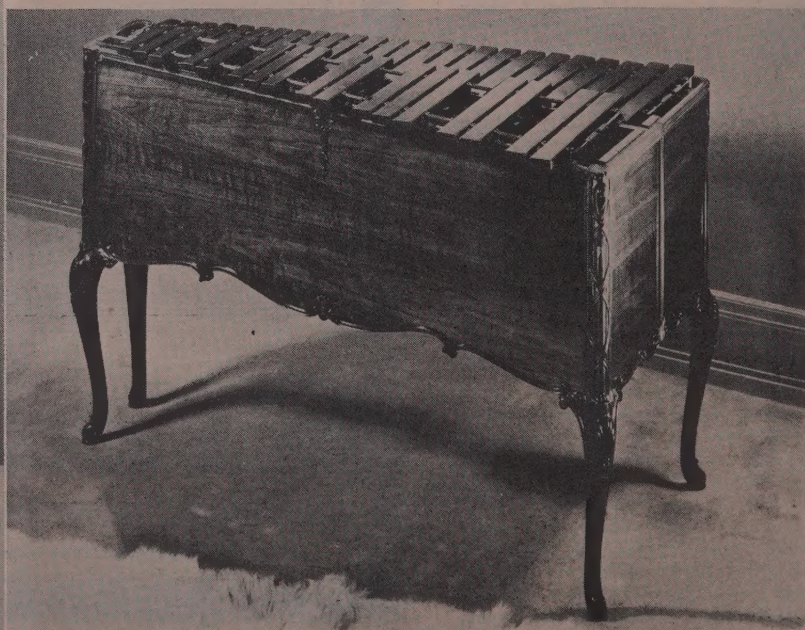
WITH FACES TURNED to the northeast, we left this glorious land of the western sun, to journey homeward. Across the miles to the gateway of mountains and the city of Denver (with its temples of music, such as the classic Greek Theater of the Civic Center)—our pathway led—and on, over the rolling prairies and the crossroads of the continent, where the sweeping voices of boisterous winds shout out the gay songs of Nature, chorused by singing, surging rivers, we rode.

Our itinerary included a brief stopover  
(Continued on Page 834)

### The Marimba Moves Into the Parlor

THE CENTRAL AMERICAN instrument, the Marimba, said to have originated in Guatemala, Honduras or Mexico, is a kind of xylophone with a resonator under each of its bars. Many have claimed to trace its origin to Africa. The instrument is reported to be four thousand years old. It was introduced into the United States by

traveling groups of natives, often Indians, and at once made a very decided appeal. The Deagan Company makes a specialty of percussion instruments and now puts the Marimba in a dress suit (a kind of Queen Anne design) which makes it welcome in the home. Many people have been charmed by it and now are studying its technic.



# Swing! Swing! Swing!

The Last Word in "X Music"

By WILLIAM ROBERTS TILFORD

"X MUSIC" is music of an unknown quantity and quality. All music that is printed upon paper is dead music until it is properly interpreted. "X music" goes farther than that. The "X musician" calls all those who merely play the notes, as the composer intended them to be played, "Papermen"; that is, those who play what is on the paper. The "X musician" regards the score only as background, a kind of canvas on which his ability and talents permit him to embroider whatever he chooses; and that is the real meaning of "Swing Music," which was sired by ragtime and dammed by jazz.

A Negro performer in a famous swing band recently attended a symphony concert at which one of the works of a famous modernist was given. The jazz player said, "If we made horrible noises like that we would lose our jobs." Probably he was right. The main difference that we have been able to see between some of the horrible hubbub of certain modern music and "X music" is that one (the modern music) is premeditated and fixed so that it may be committed over and over again, while the other (the swing music) is accidental and never twice the same. One is cacophony, contrived by studied design, while the other is the result of whatever may happen. Sometimes, of course, the swing players stumble upon some very interesting and beautiful moments. At other times it is merely a deafening kind of maniacal din, with which many people evidently find delight in blotting out their humdrum lives for the time being.

The writer is not overwhelmed by the present "Jazz" or "Swing" furore, nor is he blind to certain characteristics of "X music" which will unquestionably make an impression upon permanent musical art. Just as the far more beautiful music of the untutored Gypsies or the simple heartfelt songs of the plantation Negroes have become part of the musical literature of our country, certain things from "X music" will likewise be retained. We must all realize that fifty years ago practically all popular music was what the Germans call "Viereckig" or "four-cornered." There were few dotted notes, practically no synopses, no counterpoint, and the harmony was made up of a few leading chords. Now, owing to better training in our schools, to the talking machine and the radio, we hear children in the streets whistling and singing the most complicated themes. Compare, for example, such a popular tune as *Little Annie Rooney* of the nineties, with two or three simple modulations, and such a song as Irving Berlin's *You're Laughing at Me*, as presented in the recent moving picture, "On the Avenue," which is characterized by very involved rhythms and chromatic modulations of a very advanced type. This advance in the public appreciation of unusual rhythms and harmonies is no less due to injections of "X music" than to the rhythms of Liszt, Brahms, and the Russian and Spanish composers.

## Our National Heritage of Music

DESPITE THE SPLENDID accomplishments of MacDowell, Mrs. Beach, J. A. Carpenter, Howard Hanson, Leo Sowerby, Deems Taylor, Thurlow Lieurance, Horatio Parker,

Ethelbert Nevin, Charles Wakefield Cadman, E. R. Kroeger, Arthur Foote, Reginald de Koven, Edgar Stillman Kelley, Oley Speaks, Tod Galloway, Evangeline Lehman and other American composers, including the Irish-born Victor Herbert, it must be obvious that the music of America is characterized throughout the world chiefly for four principal types; first, the marches of John Philip Sousa, which have been played "everywhere" for four decades; second, the simple heartfelt melodies of Stephen Foster; third, the themes of American Indians, as adapted by Lieurance and Cadman; fourth, the more or less nondescript thing called by various names such as "ragtime," "jazz" and "swing," for which the writer has coined the name "X music."

## Of Lowly Birth

"SWING," OF COURSE, is only a new name attached to the music which has been developing gradually for years, from undetermined origins, and which has been hitherto known as ragtime and jazz. Some contend that it sprang from the early Negro bands of New Orleans; others, particularly the late Clay Smith whose life span and wide travels as a trouper covered the development of jazz in all parts of the country, have contended that it came first from the honky-tonks of western mining towns where it had a connotation that is

even in our days unprintable.

Whatever we may think of this "X music," it has certainly captured the world. It never ceases. It follows the clock around the globe—New York, Cleveland, Detroit, Omaha, Denver, Seattle, Honolulu, Melbourne, Tokyo, Singapore, Hongkong, Cape Town, Rome, Stockholm, Buenos Aires, Havana; there is just no escaping it. Serious musicians here and abroad have started to dissect it with great solemnity. We have been told time and again that "X music" is merely a passing fancy, that it is declining rapidly and will soon pass out. The decline of "X music" makes us think of the decline of some of the two hundred pound, supposedly tubercular, *Camilles* we have seen in grand opera. "X music" was never in healthier condition than it is right now.

Recently some excellent books have been published upon jazz and swing. One of them, a very authoritative discussion, is of French origin, "Hot Jazz" ("Le Jazz Hot") by Hughes Panassie, now published in English by M. Witmark & Sons, New York, and the other, "Swing That Music," is by the most famous "hot jazz" soloist of the present day, the lusty Negro trumpet player, Louis Armstrong, and is published by Longmans, Green & Company. The Panassie work is really a two hundred and sixty-three page and rather scholarly treatise upon the subject. Perhaps you do not

understand why a serious writer and a serious publisher would produce such a work as the Panassie book. When you learn, however, that this despised "X music" has resulted in a gross revenue of millions of dollars, from the earnings of bands, from the radio, from moving pictures, and from the sales of records, it does not seem strange. The publishers of Hughes Panassie's work have given us permission to reprint the following from the chapter on "About Hot Music":

## About Hot Music

"FIRST OF ALL, I want to show the profound differences between jazz and classical music, between jazz and all other kinds of music thus far known. There is a whole catalogue of errors that lead listeners to judge jazz by standards which properly apply only to classical music.

"It is too bad that in all these years no one has bothered to find out what laws jazz obeys, or just what are its characteristic elements. And it is still more unfortunate that there are critics who do not let their neglect of this preliminary work and study keep them from attacking jazz violently. In learning to read we do not, after all, interpret the sounds of *a*, *b*, and *c* to suit ourselves; we pronounce them the way they were taught to us. How many critics have taken the trouble to ask a technically qualified musician about the A B C of jazz? They may not know the alphabet of jazz, but they set themselves up to criticize its faults all the same.

"Jazz differs from other musical forms this way: in most music the composer creates the musical idea, and the performers re-create these ideas as nearly as possible as the composer conceived them. This puts the performer in a secondary role, for the execution of these musical ideas is simply a way of making the composer's musical thought available to the listener. In jazz, however, the performer appears in a more important capacity. He begins with a melody, often banal, and proceeds to *transform* it, perhaps by improvising around it, or perhaps by 'arranging' it—that is to say, by writing an 'arrangement' of the tune (an orchestration) to be played by an orchestra. I will speak of this in detail later on; here let me try only to make it clear that in jazz the performer does not simply transmit to the listener what was original with the composer; he, himself, creates the musical substance he lets us hear.

"True, he starts with some melody or other; but the tune is no more than a taking-off place—to the jazz musician, it is what the countryside is to a landscape painter. It is, thus, a great error to think of the performers in a jazz band as mere performers. They are *creators*, as well. The beauty of the music we hear depends on the personal genius of the performers. The great difference between such a jazz orchestra and the symphony orchestra which functions only as transmitter—a function indisputably important, but certainly having nothing to do with the creative process—is not hard to see.

"I might make some such comparison as this, to emphasize this interchange of values in jazz: To ignore the talent of the orchestra in jazz is like ignoring the talent of



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LOUIS ARMSTRONG, "THE KING OF SWING"

the composer in classical music.

"In a phonograph record shop, the salesman who says to a customer who asks for such-and-such a jazz tune, 'We don't have *Ain't Misbehavin'* played by Louis Armstrong, but here it is by Jack Hylton's orchestra,' doesn't dream that what he is saying, transposed into the values implied in classical music, means: 'We don't have the *Second Symphony* by Beethoven played by the Pasedeloup Orchestra—but here's the same orchestra playing the *Zampa* overture.' You would laugh at this. You, were you the customer, would simply ask the dumb salesman to get you the *Second Symphony* played by some other orchestra. But what the salesman said to the would-be purchaser of an Armstrong record was quite as absurd as what he said to the man who wanted Beethoven. And too many customers would have taken the Hylton record of *Ain't Misbehavin'* away with them, instead of saying sharply: 'All right, then, give me some other tune, any other tune, as long as it is done by Louis Armstrong.' So deep is the average ignorance of jazz.

### The Interpreter's Sphere

"THE DISTINCTION I have just made is still not enough to describe the characteristics of jazz. There is, after all, much other music in which the performer assumes a conspicuous role and elaborates on the music set before him—especially in certain national music idioms; that Gypsy bands embroider on the themes set before them, is generally known. In what has just been said about the role of the performer, I have sought only to distinguish jazz, true jazz, from music-in-general—that music of which one usually thinks when one discusses musical principles, although M. Henry Prunières has pointed out that even in classical music the performers sometimes elaborate on the text set before them. I must now speak of those other elements characteristic of jazz—elements which, when taken together, sharply distinguish jazz from all other kinds of music.

"First, the ever-present binary rhythm. 'There is no such thing as jazz in triple rhythms,' writes Joost van Praag. 'A continuous rhythm is fundamental to jazz. You might liken it to the foundations of a house. The house cannot stand without the foundation, but the foundation is still not the same thing as the house. Similarly, in jazz the rhythmic system, while indispensable, is not the same thing as jazz itself. Other characteristics of jazz, too, are indispensable; although they are mostly rhythmic in nature, it would be a mistake to see in jazz nothing but rhythm.' These words dispose very well of the opinion that jazz is only a rhythm. Jazz is closely bound up, it is true, with the binary rhythms, but only as a means of developing a continuous melodic pattern.

"In this connection, I must call attention to the error of considering jazz nothing but dance music. You can dance to jazz, of course, because it is dance music; you can dance to certain works by Rameau or Mozart, too, but no one would claim that these works were just dance music.

"I come now to that essential element of jazz found in no other music, which contributes the most to the special character of jazz. This element is the Negro 'swing.' All true jazz must have swing; where there is no swing, there can be no authentic jazz.

"When I try to define or explain swing, I find myself up against insurmountable difficulties. So far no one has been able to give a precise definition. You say, 'This performance has swing, and that one doesn't have it,' just as you say, 'These lines have poetry in them, and those lines don't have it'—all without being able to explain precisely why. For all this, swing is entirely objective; there is almost always complete agreement among competent critics on whether swing is present or not, and on its intensity.

"But I can give you at least a vague idea of swing in saying that it is a sort of 'swinging' of the rhythm and melody which makes for great dynamic power. Often this power, this vitality is not apparent; often it is more or less held back; but it is always there.

"But do not take 'swing' to mean 'swinging' in the literal sense, for the concept would remain incomplete and false. In one sense all dance music, all music with continuous rhythm, has a 'swing'; it gives, that is to say, an impression of patterned fluctuation or 'lilt.' This sort of swing has only a very distant connection with jazz; in jazz, swing is to be found not only in rhythm but in the melodic line; in waltzes and tangos we can establish only a rhythmic fluctuation. In jazz, swing is a dynamic element. Since the word *swing* is practically never used in speaking of ordinary dance music, I will use it exclusively for jazz, instead of saying 'Negro swing' each time to show that this swing belongs to jazz alone and derives from those Negro musicians who first created it.

"The movement produced by jazz bands is distinct from that found in other dance music. 'Swing,' writes the French pianist, Stéphane Mougin,<sup>2</sup> 'is the swinging between the strong beat and the weak beat—or beats—in a measure.' In jazz, syncopation—which is constantly present—is not accentuated. It is not an effect designed to impress the listener; it imparts, instead, a specific characteristic to the music. From this comes that special quality we call 'swing.'

### • For Still Greater Precision

"LET ME TRY for still greater precision. We may distinguish two conditions equally necessary to the evocation of swing. For one, the performer must play with swing—and for that to be possible, the music he uses must be the sort that permits a swing performance. There is, then, the swing in the performance, and the swing in the very nature of the music played.

"When the performer is improvising, we do not have this difficulty. Since the performer is creating what he is playing, either he does not know how to invent music that can be played with swing—in which case his performance will be noticeably lacking in swing—or, else he does have swing and he will consequently create music of the desired kind—in which case, so experience shows, there will always be some swing in his performance.

"There is little question, either, in cases in which the band plays a written arrangement of a tune. In such a case, both the arranger in his arrangement and the orchestra in its playing must have this swing.

"If a band plays music which naturally lacks swing, we will not have jazz, even though the orchestra has all the necessary interpretative abilities. However, if music which does have these qualities is played without swing by a band, we will have jazz of very poor quality—or perhaps it would be better to say we have something that sounds like bad jazz but which actually has no real jazz in it. The vital element will be lacking.

"This makes it easier to grasp the importance of the performance in jazz. A cold and mediocre performance of a classical masterpiece will, of course, cheat the audience of almost all pleasure in hearing the work, but it will certainly not affect the essence of the composition played. In jazz, however, a performance lacking swing will destroy all the qualities of music written to be played with swing. The very essence of the music will be affected.

"Swing is 'a gift'—either you have it deep within yourself, or you don't have it at all. That's why it is so much harder to find good jazz musicians than good classical musicians—even though you don't ask the jazz musicians to be great creators. If you

<sup>2</sup> In the magazine *Jazz-Tango-Dancing*, October, 1933.

can play with absolute correctness, you can hold a place in a good symphony orchestra; and you can attain this skill by study and hard work. But neither long study nor hard work will get you anywhere in jazz if you do not naturally know how to play with a swing. You can't learn swing.

"By exercise of will, you can acquire bit by bit a metronomic regularity of rhythm, but that doesn't mean that you can acquire swing. It is a thing untaught. To be natural is everything. Where there is a feeling of effort, or work, there is nothing natural and consequently no swing. Facility there must be, and one must feel the musician to be completely at ease; you must feel him to be free from any constraint, even though his rhythm, his time is marvelously exact and marked. In other words, such playing seems to be a divine gift.'<sup>3</sup>"

"Mougin's phrase is revealing. No musician has swing unless his playing is entirely easy. It is the principle of 'take it easy.' The true swing player avoids hurrying; he does his part with a sort of nonchalance, playing the notes a little later than you expected them, without, however, getting them out of place. He plays the tones a tiny bit late without letting the process hinder the rhythm of the original. These retards are important because they are a distortion of the notes.

### Agitation Through Repose

"TO GET THIS IDEA BETTER, listen to the ingenious example Joost Van Praag gives: 'Imagine a man who is going to catch a train. He enters the station very calmly, moves toward the train without hurrying and, on reaching his car, enters it sedately with perfect tranquility. At the moment the train starts to move, he closes the door. Any one else would already have been in his place for a moment or two, or would have at least had the door closed before the train started. But our gentleman is in the habit of getting on the train at the latest possible second, without hurrying himself a bit—in brief, with the greatest of ease.' Precisely so does the good jazz musician go about his business. He must have a rhythm beyond reproach, without being mechanical, without seeming to try hard, like a calm, almost indifferent man. Few things contribute so much to produce that dynamic balance which makes for swing as does this complete ease of execution.

"It is not hard to see that such a way of playing cannot be acquired by conscientious study. It demands certain talents without which it is impossible to reach the goal. Musicians who play with swing cannot explain to others just how they go about getting their results. This is because, as a matter of fact, there is not any one procedure, at all; proof is the fact that swing varies according to the instrument played. A melodic line that can be played with swing on a trumpet cannot be so played on a clarinet. On the very same instrument, each musician will have his own ways of getting swing. The moment one thinks he has at last succeeded in composing a definition of swing that fits all the characteristics of a musician's performance, one will discover—by hearing another performer play with a swing achieved by diametrically opposed methods—that one is on the wrong track.

"In a jazz orchestra each of the two sections—rhythmic and melodic—must furnish some of the swing. If one section falls down on its job, the performance will not be completely jazz. Hence the distinction between melodic swing (produced by the melodic section of the orchestra), of which we have just had an example, and rhythmic swing (produced by the rhythmic section), less complex and less varied."

### From Humble Beginnings

"THE KING OF SWING," as we have said, is admittedly Louis Armstrong. He was

<sup>3</sup> Stéphane Mougin, in *Jazz-Tango-Dancing*, October, 1933.

born in New Orleans in 1900; and he was brought up by his mother and sisters until he was thirteen, when, for a minor misdemeanor, he was committed to a "waif's home." While there he learned to play the cornet; but he did not learn how to read music until later in life. His book is really a remarkably naïve biography. One cannot help comparing him with Amos, he seems so genuinely sincere and decent and with none of the bombast of Andy. Armstrong takes the reader through his ambitious struggle for success; you go with him up the Mississippi with the band on the "Dixie Belle"; you learn about his triumphs in Chicago, New York, Paris, London, Amsterdam, Copenhagen, Brussels, Turin and Lausanne. Moreover, it is all told with a kind of ingenuous touch, in which he frankly brings in his family and friends in a very amusing manner. He is continually paying proper tributes to his colored colleagues, Jim Europe, Cab Calloway and Duke Ellington. In all, it is probably the most human account of "X music" that will ever be written. His chapters "Jazz and I get Born Together," "In the Trail of 'The Dixieland Five'" (the first well known jazz band), "Up the Mississippi," and "St Louis Blues," are classics of literature in the vernacular. Certainly no one knows more about swing than Armstrong. His publishers have given us permission to reprint the following extracts from his work. This, then, is the last word on "swing":

### Swing is Freedom

"FOR A MAN to be a good swing conductor he should have been a swing player himself, for then he knows a player is no good if the leader sets down on him too much and doesn't let him 'go to town' when he feels like going. That phrase, 'go in' to town,' means cuttin' loose and takin' the music with you, whatever the score may call for. Any average player, if he's worth anything at all can follow through a score, as it's written there in front of him on his instrument rack. But it takes a swing player, and a real good one, to be able to leave that score and to know, or 'feel,' just when to leave it and when to get back on it. No conductor can tell him, because it all happens in a second and doesn't happen the same way any two times running. It is just that liberty that every individual player must have in a real swing orchestra that makes it most worth listening to. 'Every time they play there is something new swinging into the music to make it 'hot' and interesting. And right here I want to explain that 'hot,' as swing musicians use the word, does not necessarily mean loud or even fast. It is used when a swing player gets warmed up and 'feels' the music taking hold of him so strong that he can break through the set rhythms and the melody and toss them around as he wants without losing his way."

### A Musical Moses

SOMEHOW THERE IS SOMETHING about this "Swing Music," as Armstrong plays it and describes it, which reminds us of the old-fashioned southern colored camp meeting, which never really got under way until everyone "got religion." Sometimes the wild blares and screeches of the trumpets and clarinets, and the snorts of the tuba, sound like profane "Hallelujahs" and "Amens." Armstrong, in his book, calls the emotional explosion "go in' to town"; but the frantic fervor with which many of the players perform seems more like the religious orgies of very primitive peoples. Perhaps it is the uncertainty, whether the results of a given performance of a piece of "X Music" are going to be accidentally effective or unintentionally awful, that gives this curious music its singular attraction.

At the end of Armstrong's book he presents notation examples showing just  
(Continued on Page 835)

# The Musical Lure of the Ballet

By the Director of the National Dance League

LUCILE MARSH, M. A.

**T**HE DANCE AND MUSIC always have been sister arts, evolving hand in hand from the earliest times. But the particular expression of the dance known as the ballet has been so intimately associated with the musical development of the last three centuries that it is impossible to discuss one without constant reference to the other.

From the Renaissance to the seventeenth century we find both dancers and musicians lending their talents to the court masques and festivals in which Europe expressed its reawakened interest in the arts. By the beginning of the seventeenth century the dance had already given many important names to the music world. *Gavotte*, *minuet*, *bourrée*, *allemande*, *pavane* and *saraband* are now musical terms that have long since outlived their dance origins.

At this time the ballet was the chief recreation of the aristocrats, the king usually dancing the leading rôle in performances at court. However, after Louis XIV established the first ballet school in the "Académie de Musique et de la Danse," in 1661, it was not long before talented protégés from less noble lineage found their way into the school. From these ranks sprang a group of brilliant young professionals

who set new standards of virtuosity in the ballet. But, with the full and trailing skirts of the day, the *ballerina* was forced to win applause by the beauty of her bearing and the alluring grace of head and arms. Nevertheless it was not unusual for a dancer of this period to arouse her audiences to such enthusiasm that they flung gold and precious jewels at her feet as she danced.

The foundation of the French Opera a few years after the Académie further cemented the interests of the dancer and musician, in a thrilling new project that for some time to come, was destined to stimulate the best effort of both.

In England, dancers and ballet masters collaborated with Morley and then Purcell. In Italy, Monteverde and then Scarlatti gave the ballet special attention. In France it is interesting to note that Lully, the director of the French Opera began his career as an Italian ballet dancer. Couperin's dance music, from the later seventeenth century, still survives to-day as the accompaniment of revivals and historical pageant dances.

## Some Brilliant Ballerinas

THE REAL BEGINNING of what could be called modern ballet did not take place until



THE ADOLPH BOHM BALLET  
In a Rimsky-Korsakoff Number

the advent of that vivacious and daring little *ballerina*, Camargo, who dominated the early eighteenth century. This young French rebel decided that long skirts cramped her legs as well as her style. So, much to everyone's delighted horror, she chopped off her skirts—oh, no, not up to her hips as we have them now—but just a few inches above the ankle, which at that time constituted the very frontier of modesty. This audacious revelation of her feet and ankles enabled her to display her brilliant footwork and immediately popularized such movements as the *brisé* and *entrechat*, and enlarged the *ballonné* and the *rond de jambe* to spectacular proportions.

Her next gesture of emancipation was to have the heels removed from her shoes, so that she could get greater flexibility of foot movement. This immediately improved her elevation and the *entrechat* sparkled more brilliantly than ever. Standing on the toes was also facilitated, and soon this delightful rebel had introduced toe dancing.

There is no doubt that the new vivacity of the dancers had its effect on the music of this time. Certainly the brilliant new steps which the now unfettered feet introduced helped to create more sparkling rhythms in the dance music created for these new stars.

Bach, Handel and Rameau all reacted enthusiastically to the new possibilities of the emancipated dance, as their exquisite dance music proves. The dance suites of Bach are still dear to every dancer's heart; and there are none lovelier than the tuneful dances with which Handel filled his opera "Almira." Rameau is credited with starting all Paris contre dancing by featuring this dance in one of his operas.

## A Rhythmic Renaissance

ONE OF THE MOST IMPORTANT contributions of the eighteenth century was the collaboration of Noverre, the Shakespeare of the dance, with Gluck, in the working out of

his new opera form. Both artists were trying to free their arts from superficial tradition and to make the heart and soul of man the dictator of form. The dance music, created for Gluck's operas by this collaboration, remains some of the most beautiful in musical literature.

When Marie Antoinette decided to revive the *gavotte*, it was Gluck who wrote the music for the occasion. After the revolution the dance was again revived, this time by Gardel, premier dancer of the Opéra, to music by Gretry. Gardel also collaborated with Mozart. One of the most popular ballets of the moment was Mozart's "Les Petits Riens" in which Gardel starred.

By the beginning of the nineteenth century the family of Vestris had set a new record in gravity defying leaps and aerial spins.

In England Carlo Blasis brought his genius to bear on the choreography of the dance, while on the continent the spiritual Taglioni, with her flying *arabesques* and *brisés*, contended for popularity with the voluptuous Elssler who was bringing the glamor of native Spanish dances into the ballet tradition.

As the century wore on the lovely tunes of Schubert and Lanner accompanied the dancers. Weber, Schumann, Chopin, Liszt, and even Beethoven himself, wrote music for dancing.

It was, however, in the opera that the ballet continued to flourish during the nineteenth century. All the great opera composers, excepting perhaps Wagner, gave enthusiastic attention to the ballet. Even Wagner wrote that lovely interlude for the scene in the Venusberg of "Tannhäuser." Just a few of the still famous ballets from operas of this period will make us realize their importance in dance evolution. "Ballet of Sylphs" from Berlioz' "Damnation of Faust"; the "Fairy Ballet" from Von Weber's "Oberon"; *Bacchanale* from



THE JOOSS FANTASTIC BALLET  
In "The Green Table" by Fritz Cohen

Meyerbeer's "Robert le Diable"; "Dance of the Hours" from Ponchielli's "La Gioconda"; Schubert's "Rosamunde Ballet"; Saint Saëns' *Bacchanale* from "Samson and Delila"; "Ballet" from Rossini's "William Tell"; Berlioz' "Carnival"; the two delightful Delibes ballets, "Coppelia" and "Sylvia"; and many others we still enjoy as part and parcel of the operas for which they were first written.

### A Partial Eclipse

AFTER THE MIDDLE of the nineteenth century the ballet began to slip into a decline. This was caused partly because it lacked the necessary genius within its own ranks to sustain the progress of the brilliant first half of the century. Then, too, a number of spectacular voices, such as Jenny Lind's, were bringing the vocal part of the opera into greatest prominence with the public. At any rate, by the end of the century the ballet had degenerated into a stereotyped ghost of its former self.

The great renaissance of the ballet in the first quarter of the twentieth century may be said to have been inspired, at least in part, by the classic and romantic composers. Isadora Duncan, a young American dancer sought inspiration for the rhythm of her dance in the music of Gluck, Chopin, Schubert, Brahms and Beethoven. For the dress and postures of her art she went back to the sculpture of classic Greece. Her appearance in Europe caused the smoldering fires of rebellions to burst forth there in a real conflagration known as The Romantic Revolution.

### The Springtime of a New Art

THE YOUNGER GENERATION of dancers at the Imperial Theater of Russia had chafed under the sterile tradition that had gripped their art for half a century. The young Fokine already had begun to try out his ideas in private charity performances outside the royal theater. But after Duncan's appearances in Russia the rebellion took concrete form. Under the diplomatic supervision of Diaghileff the young rebels were saved from expulsion by being taken on a visit to Paris to show the new ballets.

Besides such dancers as Pavlowa, Nijinsky and Bolm, such artists as Bakst and Benois, Ballet Master Fokine had Glazounoff, Rimsky-Korsakoff and Tcherepnin to create the music of his ballets. But Fokine

also drew from the music of all the great composers of dance music. Just a few of his most famous ballets will give an idea of the musical scope of the new Russian Ballet. They include "Le Pavillon L'Armide," by Tcherepnin; "Les Preludes," by Liszt; "Chopiniana," by Chopin; "Carnival," by Schumann; "Cleopatre," by Arensky; "Scheherazade," by Rimsky-Korsakoff; "Prince Igor," by Borodin; "Snowflakes," by Tchaikowsky; "Le Bleu Danube," by Strauss; and "Spectre de la Rose," by Von Weber.

It is interesting that the director of the Paris Opéra decided the ballet music written for Aida inadequate for so great a company of dancers, and so commissioned Luigini to write in a special Egyptian ballet which Fokine choreographed at this time.

It was not long till the collaboration with modern composers began to bridge the transition between the Romantic and Modern Ballet. Already the mechanistic movements of the machine age and the sophisticated art and life of the big city were suggesting the themes and movements for the new ballets. Fokine had created "Daphnis" to Ravel's music and "Petrushka" to that of Stravinsky. Nijinsky had choreographed "Le Sacre du Printemps" and also Debussy's "Jeux," in close collaboration with Stravinsky, but even more modern was his prelude "L'après Midi d'un Faun" to Debussy's music.

### The Ballet Mirrors the Times

THE WORLD WAR and the subsequent collapse of the aristocratic regime dispersed the ballet physically, financially and even psychologically.

But even more important, the world was thoroughly disillusioned. It could no longer accept the romantic point of view of the ballet. It was hungry, homeless, sick in mind and body. Only stark realism could hold its attention.

"L'Histoire du Soldat," by Stravinsky; "Pas d'Acier," by Prokofieff; and "Sky-scrapers," by John Alden Carpenter; all were danced in New York.

But probably the finest post-war piece is "The Green Table" by Kurt Jooss, to very modern music by Fritz Cohen. In the repertoire of the same company we have "Impressions of a City Street," to music by Alexander Tansman; and "The Pa-

vane" by the world famous Maurice Ravel.

But because the ballet tradition has proven strong enough to survive even the World War, we still have ballets of the classic style in the repertoires of modern companies. For instance, in The Jooss Ballet, "A Ball in Old Vienna" is set to the music of Joseph Lanner, and another ballet to music of the seventeenth century Purcell.

The same is true of the Monte Carlo Ballet. We have "Le Mariage d'Aurore" by Tchaikowsky and "Le Bleu Danube" by Strauss, followed by "Union Pacific" by Nobokoff and "Beach" by Jean Fracais.

In Chicago, Ruth Page, ballet mistress of the Chicago Opera, still continues the classic ballets with their traditional musical settings; but she often adds such modern touches as satiric masks to the "Aida" slaves. For her modern creations she chooses music by Maurice Ravel, Aaron Copland, William Grant Still and Jacques Ibert.

The American Ballet, now at the Metropolitan, also continues the traditional ballets and music along with "Dreams" by George Antheil and "Errante," by Charles Koechlin.

Last season the American Ballet commissioned Stravinsky to write the music for "Card Party," which turned out to be a picturesque and amusing satire in which the dancers were shuffled and dealt on a large card table stage. The choreography was done by Balanchine.

Massine, of the Monte Carlo Ballet, last season gave his creative energies to what he calls Symphonic Ballet, which is an attempt to use the dancers as the conductor uses his orchestra. This means a new and closer affiliation with musical form.

Trudi Schoop goes a step further with her company. Her brother, Paul Schoop, composes a great deal of music to fit her ballets, and both the ballets and the music are ultra modern. For her ballet, "Want Ads," however, Huldreich Fruh composed the music.

So to-day, as in the seventeenth century, the ballet is still evolving hand in hand with music, in turn molding and being molded by its rhythms. The two arts have still a great deal to give each other; in fact, as long as they continue to collaborate in mutual faith and understanding, they will both be the richer.

The only danger comes when one art at-

tempts to exploit the other. For instance, musicians resent and justly, the dancer cutting up music to fit a preconceived dance composition. The dancer, too, finds it discouraging to be handed a finished piece of music and told to fit his dance to it.

Throughout the ages, collaboration has been the only method that has produced ideal results. It always has followed more or less along the same lines. The dancers and the musicians meet and discuss a plan. After they all have agreed on the fundamental structure of the work, they retire to work alone. Another meeting brings them together to check on the harmony of their developing ideas, to give and take suggestions for the ultimate perfection of the whole. The dancer usually waits for the completion of the music, before working out the final pattern of his steps.

Of course, it is also necessary for both the collaborators to be artists of real creative genius, such as, Noverre and Gluck, Gardel and Mozart, Petipa and Tchaikowsky, Fokine and Rimsky-Korsakoff, Nijinsky and Stravinsky.

There is, fortunately, a growing tendency for fine musicians and leading choreographers of to-day to work harmoniously together. From all present indications the twentieth century will produce many ballets that are significant both musically and choreographically.

\* \* \* \* \*

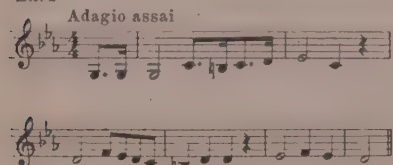
Miss Lucile Marsh, A. M., formerly of the faculty of Columbia University, Smith College, New York University, University of Georgia, and who has been dance critic of the New York World, has made a specialty of the art of the dance. She has recently completed a seventeen thousand mile tour of the United States, surveying the dance situation. THE ETUDE would be very glad to have the opinion of its readers as to their interest in the dance. For instance, we might present each month a short article directing teachers and public school supervisors of music how to do rhythmic work of a dance character and little folk dances or folk songs illustrating compositions in the music section of THE ETUDE. If you are interested, we should be glad to have a postal from you stating that you would welcome the presentation of such articles.

## Lessons from Beethoven's Sketch Book

By J. KLEIN

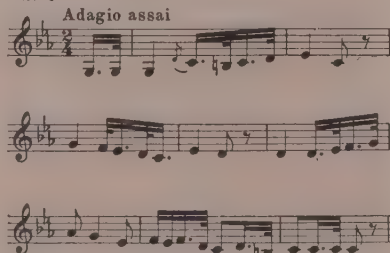
IT IS OUR PRIVILEGE to have access to the intact notebook which Beethoven used from October, 1802 to April, 1804. At the master's death the notebook was bought by Carl Stein, a pianoforte maker, from whom J. C. Kessler, the Viennese pianist and composer, obtained it. Nottebohm has edited these Beethoven sketches in a series of publications called "Beethoveniana" which may be studied advantageously by all music lovers. They afford an illuminating insight into the methods of work used by the master. He was in the habit of jotting down his musical ideas and then revising and recasting his inspirations until they satisfied his musical ideals. Thus the first version of the theme for the *Funeral March* in the "Eroica Symphony" appears as follows:

Ex. 1



A little further on, the Sketch Book depicts a second version:

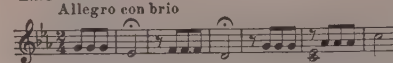
Ex. 2



It is noteworthy that the first version of this theme is simple in rhythm and structure and includes few chromatic alterations. As Beethoven works over this theme we see in the series of sketches that it increases in rhythmic variations and chromatics. Various passages are designated as written for particular instruments. An occasional chord is marked and frequently a bass accompaniment is written. It seems that most of the first musical notations are melodic or contrapuntal in nature. Further on in this Sketch Book

there is the first notation of the simple theme of the "Fifth Symphony, in C minor."

Ex. 3



A good example of Beethoven's infinite patience is exhibited by the twelve different versions of a soprano melody for *Leonore* in his "Fidelio." Any one of these versions might have been deemed adequate by a composer other than Beethoven. It seems that he was in the habit of working over his original inspirations until they conformed with his ideal. He was also quite versatile, for he worked on several different compositions at the same time. This is similar to the common habit of painters, who are accustomed to work on several paintings at the same time, adding ideas and finishing touches as they occur.

The Sketch Book in question also contains, among other studies, variations on *Rule Britannia*, the first theme of the "Third Symphony," *Three Marches for Pianoforte, Op. 45* (four hands), and the

first five arias of the opera "Leonore (Fidelio)."

There are reasons to believe that these sketches are not the immediate result of a fleeting inspiration, but rather of a more advanced stage of a process which had been going on for some time in Beethoven's mind. He was in the habit of working over his musical ideas mentally before jotting them down. Also, as the eminent critic Newman has maintained, he had a unified concept of the whole work even before he recorded his themes. This is in contrast with the methods of most other composers, who are accustomed to start with a certain theme, from which they evolve the entire composition. The unity and coherence of Beethoven's musical architecture may be due to this broad concept of musical thought and imagination. Tchaikowsky has commented on this precision of Beethoven and has pointed out the absence of "padding" and nonessentials in the master's works. This probably was the result of much thought and concentration. In fact, according to one of his eminent interpreters,

(Continued on Page 823)

# A Plea for the Real Debussy

By E. ROBERT SCHMITZ

A Conference Secured Expressly for The Etude Music Magazine

By LUCILLE FLETCHER

NOT LONG AGO I attended a piano recital featuring the favorite pupils of a teacher I know. It was a varied recital. Bach, Mozart, Beethoven, Brahms, Chopin—and Debussy—figured on the program. I listened with pleasure to two Bach *Inventions*, a Mozart and a Beethoven sonata, a Brahms *Ballade*, and several Chopin *Etudes*. All were played with clarity, feeling and precision. And then a pupil got up to play Debussy. The selection was *Clair de Lune*. Instantly the entire quality of the recital changed. For the pupil, instead of playing Debussy with the same careful precision which had characterized the playing of Bach, allowed his technic to go completely to the winds.

Seated at the piano, with a dreamy relaxed posture, he let his fingers wander over the keys, striking very few of the notes with careful dynamism. All the notes of the chords did not sound. The pedaling was jumbled, far from accurate. The little phrases, instead of being clean cut, were played out of time and came out slippery and indistinct.

The annoyance which was felt at hearing Debussy so badly played at that recital was naturally great; but it was augmented by the knowledge that this recital was typical of many others, that the piano teacher—my friend—was typical of many other piano teachers who are teaching and playing Debussy to-day. Everywhere one hears Debussy's music sloppily, poorly played; and almost always the performer seems to be in complete ignorance that he is doing such a thing. Even the great artists, who should be examples, play Debussy badly. I have heard a record of *La Cathédrale Engloutie* in which the artist doubles Debussy's original tempo in the middle of the piece, for no apparent reason whatsoever. In another recording of the same piece, the artist actually reverses the melodic texture in one place.

One may hear, immortalized on victrola records and player piano rolls, actual mistakes in the notes. One particular example comes to mind, in which the performer, playing *Jardins sous la Pluie*, misreads the G clef notes and plays them in the F clef instead. Such interpretations of Debussy are inexcusable, merely as workmanship. But they are doubly inexcusable when one realizes that Debussy was one of the most precise and careful composers in all history.

I knew Debussy personally for seven years—from 1908 to 1915. He was then in the full peak of his powers as a composer, having completed his "Pelléas et Mélisande" and many other works. I worked and talked intimately with him about his ideas on music and life; and he would have been horrified at what people have done to his music since he died.

## The Meticulous Man

DEBUSSY WAS NOT a careless, sensual pagan, drifting wherever the wind of inspiration might blow him. He did not "toss off" his pieces as a diamond cutter might chip off a fleck of diamond dust. He did not sit down at the piano, close his eyes, and compose a confused jumble of notes. Rather, he was a typical Frenchman of the *bourgeois* class—neat, precise, with a beautifully ordered mind and a habit of thinking clearly about everything he did.

Even in his personal appearance, Debussy was methodically neat. Fairly tall, he wore black suits which were always beautifully pressed. His beard was well clipped, his

E. Robert Schmitz was closely associated with Debussy for seven years, during which time he not only accompanied and coached singers of the Debussy operas but he also played piano compositions under Debussy's direct supervision, and performed many of the composer's orchestral works on programs of the Association des Concerts Schmitz in Paris. He has performed at many Debussy festivals, the most famous of which was the one broadcast from the Eiffel Tower in 1929. He has been heard as a soloist with the Philadelphia Orchestra, the Boston Symphony Orchestra, the New York Philharmonic-Symphony Society, and some sixty other symphonic organizations throughout the world. During the winter season of 1936 Mr. Schmitz was heard over the Columbia network in a series of piano recitals devoted entirely to the piano works of Debussy. In this series, as in all the radio work he does over CBS, Mr. Schmitz delivered his own comments, drawing on his personal memories of the composer. He is now being heard over Columbia in a series of programs devoted to Russian piano music.

—Editorial Note.

hair combed. His necktie was always kept correctly knotted. Without being dapper or elegant, he gave the impression of being a well dressed, scrupulously clean person. Had it not been for that strangely jutting forehead, which thrust itself forward as though bulging with intellect and ideas, he resembled in every sense a typical French merchant or professional man. He said little, but what he said was well thought out and pertinent. His voice was deep and quiet. He was polite, with the exquisite natural manners of a Frenchman of good family. He was not a man to rant on a subject or to mouth wild statements.

Everything about him had to be well ordered and perfect. His house, surrounded by a garden, off the beaten path of the Square du Bois du Boulogne, was always quiet and smooth running. He seldom entertained. It seemed almost as though he felt that a great many visitors would have disturbed the ordered serenity of his home, so necessary to his creative life.

## The Master's Workshop

HIS STUDY, the "sacred room of the house," was typical of its master. It was not a large or a cluttered room, such as one is accustomed to associate with a busy composer. Everything in it was carefully selected and refined. In spite of the fact that he was a man of wide reading, the books in his study did not number more than a hundred or so, and these were only authors that Debussy had chosen as his particular favorites—Rossetti, Maeterlinck, Francois Villon in an old edition, Mallarmé. There was a small upright piano, in one corner between the light high windows, a desk on which there were several small carved wooden animals, a bowl of beautiful goldfish. The colors of the room were subdued, the furnishings practical. Only a few precious prints and watercolors adorned the walls.

Debussy was very particular about everything in this room. He could not work properly if a picture hung crooked or one of the small wooden animals on the desk were turned the wrong way. Perhaps best illustrative of this trait is an incident now recalled. I was one day accompanying Miss Maggie Teyte, the soprano, at the piano for a rehearsal. Debussy was standing near the instrument. Again and again he stopped us, saying, "No, no, it is not right." Although we were used to endless interruptions and corrections whenever Debussy rehearsed a piece, it seemed that he was exceptionally restless that morning. At last he stopped us for a long time and stood there in silence. We waited for him to

give us the signal to start again; but, instead, he stooped down and picked up a pin—a single straight pin—which was lying on the carpet, put it into a little box and stuck the box into his pocket. Then, with a relieved expression on his face, he motioned to us to go on. All was right again.

## The Fastidious Composer

DEBUSSY WAS AS PARTICULAR in his habits of work as he was in these peculiarities of his personal life. He wrote very slowly, and he never released anything to the publisher until he was sure of every note. The *Passepied* to the "Suite Bergamasque" he refused to release for months, just because the last four measures were not exactly right. This in spite of the fact that he had promised it to his publisher long before.

Time and again I have seen him look at a page of music, his head a little to one side, knowing something was wrong. He would not know just what. Then suddenly the idea, the remedy, would come to him. He would lean forward, his face lit up, and change—a single note. In my possession there are original editions of his preludes, which, even though they were published, he still insisted upon correcting. In tiny handwriting, meticulous, in lavender ink, the corrections run all over those pages—illustrative of Debussy's restless desire for perfection.

The nuance, to Debussy, was everything. He loved miniatures for that reason. For over the miniature, small in its framework, he could expend infinite time and patience. He knew that great art takes time, and that the great artist must be patient. He never wrote a note of music until he had the entire conception in his mind. He was like Ravel in that respect—Ravel who once told me he was working on a piece. Several years later, I met Ravel again, and asked him how he was progressing. He replied, "Oh, I have done a lot more work on it." I asked him whether he had written anything. "Oh, no," said Ravel; "but I have worked on it. For now I know it should go this way"—making a motion with his hand in the air, "instead of this way," making another kind of gesture. These minute differences mean vast things to great artists. Such differences Debussy understood and worked by.

Debussy had an ear that was ultrasensitive when someone else was interpreting his music. Once he came to one of the concerts I gave in Paris, when I was conducting the orchestra there. We played his *La Demoiselle Elue*. During the rehearsal

an oboe played a wrong note. Debussy said nothing about it; but as soon as the rehearsal was over he came up on the stage and, picking up the score, felt through the pages, not looking at them. Then he put his finger down at random and, with the other hand, pointed to the oboe player.

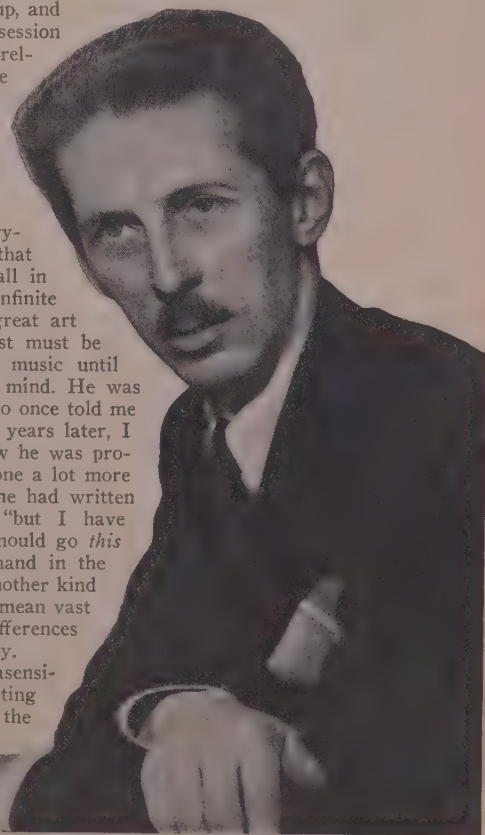
"You played that wrong," he said.

When I looked over his shoulder at the place on which his finger was resting, I found that it was on the very spot where the oboe player had made the mistake. Debussy knew even the feel of the pages of his score.

The only time I ever saw Debussy lose his temper completely was at another rehearsal—a rehearsal at the *Théâtre des Champs Élysées*, where Nijinsky was preparing Debussy's new ballet, "Jeux." Nijinsky had worked out the choreography for this ballet and had built it entirely around the idea of a tennis game. But Debussy had conceived the ballet as including all kinds of games. He had worked out different rhythms to represent these various games.

When he saw Nijinsky's proposed choreography for the first time, he was horrified. He wanted the choreography changed at once. But Nijinsky said it could not be done. So Debussy, furious over the misinterpretation of his music, demanded the score back. Nijinsky referred him to the conductor. Out to the orchestral pit went Debussy, almost raving over the way his idea had been spoiled, and demanding of the conductor that he be given back the score. He made so much interference, and Nijinsky was so annoyed by the interruption of his dance rehearsal, that he ordered down the iron curtain so that the stage would be separated from him and Debussy. Finally Debussy gave in. But he would not attend the performance of the ballet.

When I think of these things, I cannot



E. ROBERT SCHMITZ

help but feel annoyed at the careless, slipshod playing of Debussy that I hear around me. But these things are not all. I remember also the standard of piano playing which Debussy himself had, and which he taught me through years of training.

I met Debussy because I was accustomed to accompany the singers he used in "Peléas et Mélisande." From accompanying these singers I went on to performing many of his regular piano pieces. Not one of those pieces or accompaniments, however, did I ever play, without hours, even weeks, of labor, a ceaseless struggle on his part to make the thing perfect. I have worked under him for a week on a particular passage—perhaps only a measure or two. I have heard his annoyance over the slightest deviation from his ideas. I have seen him lean forward and correct, and correct, the music, define the phrasing, of almost every note, so that it might be imprinted in my understanding.

*Crescendos* in those days were one of Debussy's obsessions in piano playing. He liked slight crescendos, a *ppp* increasing into a mere *pp*. Such tiny changes were meaningful and important to his art. So many pianists, who play Debussy to-day, overlook his *crescendo* markings. Seeing the sign, *ppp*, then a *crescendo*, they seldom bother to look for the volume mark at the other end of that *crescendo*. Immediately they spurt out into an *fff*. It is such carelessness which makes so much of Debussy's music for piano sound jerky, heaving, rather than delicately flowing and wistful, sustained, the way it was originally intended by him to be.

### Touch and Tone

ANOTHER THING Debussy insisted upon was the proper way to strike a note on the piano. "It must be struck in a peculiar way," he would say, "otherwise the sympathetic vibrations of the other notes will not be heard quivering distantly in the air."

Debussy regarded the piano as the Balinese musicians regard their gamelan orchestras. He was interested not so much in the single tone that was obviously heard when a note was struck, as in the patterns of resonance which that tone set up around itself. Many of his pieces are built entirely on this acoustical sense of the piano. Played badly, without a consciousness of the fine, almost inaudible, background of overtones, they are mere skeletons. The warm, indefinable, sensitive, inner beauty—the real quality of Debussy—is totally lacking.

One cannot make up for this bareness by thick, gushy pedaling. One cannot substitute for this exquisite and evocative

charm, double tempos, hasty phrases, or erratic interpretations. *One must learn to play Debussy's music as he played it himself*, striking each note as though it were a bell, listening always for the hovering clusters of vibrating overtones above and below it.

### Explorations in Technic

OUTSIDE OF BACH, Chopin, Liszt and Balakireff, Debussy is the only composer who really brought a new understanding to the piano. He is our modern poet of the instrument, exploring all its possibilities, sensitive to its infinite resources. Let us then approach him with the reverence he demands.

First of all, let students and teachers play Debussy correctly as to notes. That may seem a ridiculous remark, but it is not ridiculous when applied to Debussy. Many of the music publishers have printed pirated editions of Debussy, in an effort to evade foreign copyrights. These editions, freely circulating among the young students of this country, are full of inaccuracies and so called "editings." The publishers have even foisted piano transcriptions of Debussy's orchestral works upon us—such as *L'Après-midi d'un Faune*—giving no indication to the public at large that Debussy never meant that this piece should ever be played on the piano. I have seen transcriptions of his songs with no mention of the original form on the printed edition.

Some day, perhaps, there will be a Gesellschaft of Debussy's music, to which all of us can refer. But in the meantime let us be careful what editions of his music we buy. Let us buy, if possible, the original French editions of his masterpieces, paying the little extra sum that may be required in order to have the authentic work.

Second, let us pay attention not only to the notes that Debussy wrote, but also to his phrasing and his expression marks. Debussy, as we have seen, left little room for doubt anywhere. If the player, who wanders in a daze through *Clair de Lune*, or who rattles off *Jardins sous la Pluie*, would only stop and examine the innumerable signposts, he might be shocked at what he had missed in every measure.

Third, let us strive ever to reach that subtle, elusive Debussy, that Debussy of the outer circle, who caught through his art some of the mystic patterns of sonority and made them into the atmosphere of clouds, rain, mist and moonlight, that he loved. Finding that Debussy at our own pianos will take a long time, but it will be a glimpse into something strange and wonderful.

## RECORDS AND RADIO

By PETER HUGH REED

ON CHRISTMAS NIGHT Toscanini will conduct the concert of the NBC Symphony Orchestra, the first of a series of ten broadcasts for which he has returned to America. This is to be perhaps the most important series of concerts ever given over the radio. Heretofore radio has been content to draw upon the concert hall for its principal symphonic broadcasts.

In asking Toscanini to conduct a series of concerts with their newly formed orchestra, the National Broadcasting Company invited him back to the land where he has had personal triumphs as great as any in the annals of his art. It was during his seven years as leading conductor of the Metropolitan Opera Orchestra, from 1908 to 1915, that Toscanini rose from the rank of fine conductors to the pinnacle of individual supremacy among them.

The attributes of Toscanini's artistry are manifold. His genius may be likened to that of a devout pilgrim who, with simplicity and piety, appears among the people to deliver the message of his faith. Like the pilgrim, Toscanini seeks no eulogy, no approbation, for he is content to be the messenger and to trust all honors to the music. Music—that alone is Toscanini's interest. One suspects that he considers this multitudinously voiced language as the speech of the gods—a language to be sounded with care, with forthrightness, and with reverence. For its many syllables, its manifold inflections, express within themselves a whole world of emotion, of thought, and of belief—a belief in the immortality of the spirit and of the genius of man.

When we turn to a recording such as Toscanini made of Brahms' "Variations on a Theme of Haydn" (Victor set M-355), one of Brahms' most cherishable works (a series of matchless variations on an unpublished theme by Haydn), we are made immediately aware of the genius of this extraordinary man. The superb clarity he achieves, the miraculous differentiation of dynamics and accents, these are so purely set forth that one wonders how it is possible that Brahms has been termed diffuse and abstruse in his orchestral music. Perhaps the answer is—it takes a great leader to bring the materials of Brahms' music into clear focus.

The performance of Mahler's "Lied von der Erde" (Columbia set 300) was recorded at an actual performance given by the Vienna Philharmonic Orchestra under the direction of Bruno Walter, with Charles Kullmann and Kerstin Thorborg as soloists. Mahler's "Song of the Earth" (Lied von der Erde) is a personal utterance of a tormented soul. The composer described this work as a Song-Symphony for tenor and contralto. The words used for its six sections are from a collection of old Chinese poems. They voice "regret at the futile transitoriness of the things of this world . . . which remains callously indifferent to our longings and aspirations." The unearthly beauty of this music cannot be described. It holds one enthralled, and haunts one afterwards. We know no music which leaves one so impressed with its deeply personal message.

Three works of Mozart, issued recently by Columbia, the *Organ Fantasia in F minor* (K-608), the "Trio in G major" (K-564), and the "Sonata in E minor for Violin and Piano" (K-304), represent different aspects and levels of his creative genius. The organ work, originally written for a mechanical clock, played by G. D. Cunningham, on Columbia disc 69009-D, is an imposing one with fine breadth of style. The recorded performance is a good one

but unfortunately cut. The trio (Columbia set X-81), which is played by three unfamiliar musicians, Lang, Kagi and Hinderman, is a beguiling work but not great Mozart. Originally conceived as a piano sonata, this composition suggests the reworking of its material. The violin and piano sonata (Columbia disc 69005-D) is a short but impressive work, played with fine balance by Szigeti and Magaloff.

Walter Damrosch has resumed his Music Appreciation Hour on Fridays from 2:00 to 3:00 P. M., EST. Dr. Damrosch states that "experience is still the best teacher—even for teachers." While still a disciple of experience, Dr. Damrosch says that the improvements and changes in his Music Appreciation programs each year have been garnered through his previous year's results, as reported by the teachers and pupils being served.

On Sunday mornings from 10:00 to 11:00 A. M., EST, the National Broadcasting Company is presenting an interesting program of old music. The music of Elizabethan England is being featured by the Madrigal Singers, under the direction of Lee Jones; and Ernst Victor Wolff, the harpsichordist, is assisting in the recitals, playing compositions of the same period.

Jascha Heifetz, with Barbirolli and the London Philharmonic Orchestra, plays Tchaikowsky's "Concerto for Violin" (Victor set M-356). Although one of the most popular of all violin concertos, this is not one of the Russian composer's best scores. Heifetz plays the work with fine polish and superb singing tone; but he does not sustain the Slavic note in the music as Hubermann did in his recording. Heifetz's performance, from the standpoint of sheer artistry, however is the best extant on records.

Bach's "Peasant Cantata" comes to us in a Gallic translation (Victor set M-360), sung by Mme. Guyla and M. Singher, and directed by M. Bret of the Bach Society in Paris. The work has been abridged in recording, but not in a manner to spoil its essential characteristics. This is delightful music, showing that Bach had an appreciation for folk songs and gaiety.

Moussorgsky's "Khovantchina" is less well known than his "Boris Godounoff," yet there is a great deal of music of singular and beautiful effects in it. The prelude to the opera is one of the most remarkable pictures of dawn ever written. Koussevitzky and the Boston Symphony Orchestra play this music superbly on Victor disc 14415.

One of Mendelssohn's most interesting of chamber works, if not his most persuasive, is his "Quartet in D major, Opus 44, No. 1." The Stradivarius Quartet has performed this work in Columbia set 304 with conviction, if not with full realization of its dynamics. This is the best to date of the Stradivarius' contributions to the phonograph.

Recommended as recorded performances of high order: Ria Ginster's singing of Bach's *Hört doch der sanften Flöten Chor* from "Cantata No. 206" and *Schafe können sicher weiden*, from "Cantata 208" (Victor disc 14385); the Madrigal Singers, direction Lehman Engel, in a series of English madrigals (Columbia set 306); Walter Gieseking's playing of Debussy's *Poissons d'Or* and Ravel's *Ondine* (Columbia disc 69020-D); Ignaz Friedman's playing of Chopin's *Impromptu in F-sharp, Opus 36*, and *Nocturne in E-flat, Opus 55, No. 2*; and the performance by the Fischer Chamber Orchestra of dall'Abarco's "Concerto in E-flat" (Victor disc 14418).

## FIFTY YEARS AGO THIS MONTH

Thomas Tapper, Jr., who has contributed so much to American musical culture by means of his fluent pen, had this to say through an article in *THE ETUDE*, under the heading of "The Necessary Preparation for Teaching the Real Things in Music":

"The greatest power that a teacher can awaken within a pupil is the power of thinking. If you can make one think, then you can direct that thought; and to guide a newly aroused power of thought, is to see before you the unfolding of a mind, born, in a measure, of your own mind; to you it owes its awakening, but on you it depends for its immaculate conception. When one begins seriously to think of all he does, he will find that his mind has been brought into a new world. He is surprised at the continually changing appearance of things, and then only does he begin to join, bit by bit, the many fragments of learning that during his first years have been imparted to him. The power became greater from day to day; in the beginning it found its application probably in one subject alone,

but soon this changed, and all things came under its subjection. The birth and development of thought may be likened to the ever-increasing force of some mighty river that takes its rise in a tiny rivulet. The master, who makes friends and companions of his pupils, with a view to their intellectual welfare, does them an everlasting good. That teacher who tolerates your presence twice a week, who sits by like the wooden god of a Chinese pagoda, who hears your offering and then smilingly turns you into the great sea of out of doors until you can again pay the stipulated admission fee, is an antithetical example, one common enough, and the cause of many a wounded ambition.

"Although so much is owed to the pupil by the teacher, the reciprocal relation is none the less important. A mind that is to be trained in the elements of a science must be plastic, it must lend itself to being molded into the proper shape. This makes it necessary that, in the carrying out of

(Continued on Page 834).

# New Ideas on Octave Playing

A Fresh and Interesting Discussion

By the Well Known Dutch-American Pianist

JAN CHIAPUSSO

**H**AROLD IS AN AMBITIOUS piano student. The other day he heard a dazzling performance of Chopin's *Polonaise in A-flat major*, played by a famous concert artist. Immediately he set himself to learning this piece. He conceived a veritable passion for it. The rolling octaves in the E major middle passage had fired him with a flashing desire of a thoroughbred piano virtuoso. He also wished to mount the stage and to hypnotize audiences with his musical, psychological, but especially physical prowess. He could see himself rolling the octaves out with infinite endurance, making the imaginary audiences his slaves. The steady increase in intensity of physical strength and concentrated musical ideas had completely captivated his mind and ambition.

Harold is a healthy American boy of athletic constitution. Since he is so much more robust than the somewhat tubercular-looking pianist of the other evening, he reasoned, "If this weak looking individual can do it, I ought to succeed even better."

Filled with enthusiasm, he had started to learn the piece. At first, it seemed astonishingly easy; this music was very simple to read and seemed less difficult to play than he had expected. But the more he practiced it and the faster he tried to go, the more it seemed as if he were awakening a sleeping monster. His arms began to feel lame; his speed slackened; and it was impossible to affect a *crescendo*, without which the very life of this polonaise would be lacking.

## A Cautious Colloquy

IN ALARM Harold took his problem to his teacher for whom he had a certain amount of respect. The boy was naïve enough to think that these famous performing stars are in possession of secrets of their own, which only they could impart if they so desired and if one had the necessary funds to buy this information from them.

Knowing the veneration that the average student has for these distant, unapproachable champions of the piano, the teacher told Harold, "If you read with your own eyes what the greatest octave player of all times has written on this subject, you may perhaps find as much information as you need."

"Was he greater than the pianist of last night?"

"Yes indeed. It is Busoni of whom I speak. He actually managed to play the octave part through its repetition in one *crescendo*, steadily towering over the duration of two pages. When the average pianist reaches the end of the first page, he is glad to start over softly again in order to gather enough strength to reach the climax for the second time; but Busoni played the two pages in one steady *crescendo*. He even linked the two parts with continuous octaves in the left hand, instead of resting in the chords, as originally composed by Chopin."

"How did he do it?" inquired Harold in wide eyed wonder.

"Let us see what he himself says about it. Here on page sixty-five of Busoni's edition of Bach's 'Well Tempered Clavichord' he gives the key to the main points to keep in mind when playing octaves. These are three in number: 1. The Position of the Hand; 2. The Movements; 3. The Phras-



JAN CHIAPUSSO

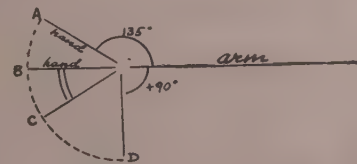
ing. Let us consider each point specifically. I know no better guides to lead one to the true conception of technic than the remarks of Busoni and the treatises of Tobias Matthay. The former, however, is perhaps too concise in his statements to be of practical value to the average student; while the latter goes into such elaborate detail that most students shrink from reading his books.

"Busoni says,

*"The back of the hand, together with the first joints of the fingers, should form an even, nearly horizontal plane, having a slight downward inclination from the wrist."*

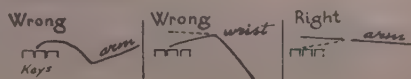
"The reason for this particular position, Busoni does not give. But with a little thought we can easily find it. If one examines the radius of movement of which the wrist is capable, we see that it can move upward until it forms an angle of about one hundred and thirty-five degrees with the forearm. Downward, it can reach a position of almost ninety degrees with the arm.

Illustration 1



"In passing through this radius (from A to D) the hand has its greatest amount of strength in the middle section (from B to C). The muscles in the highest and lowest sections are very weak; consequently, if one would hold the arm very low, one would be forced to use the upper segment of the radius (A B); and, if one would hold the wrist too high, there must be a use of the lower part of the hand radius.

Illustration 2



Consequently, in order to get the greatest use from the strongest muscles, the arm must be held in such a position that the hand can move in the middle segment of its radius. Therefore, Busoni advocates a 'slight downward inclination from the wrist.' Then he advises to hold 'the three middle fingers, which are most unemployed . . . in a loose group, with their tips drawn inward so that the disagreeable scuffling across the intervening keys in the octave may be avoided.'

"To this remark we might add that this particular attitude may vary according to personal preference. I have seen great octave players who held their middle fingers stretched out. If we regard this attitude from a physiological standpoint, Busoni's theory seems the most plausible one, for the reason of weight distribution. The more the fingers are curled under the hand, the more the weight of the hand is concentrated toward the wrist. To illustrate this point, let us think of swinging a hammer. By holding a hammer by the end of its handle, one cannot move it as fast as when one holds it near the head. The farther the mass of weight is removed from the pivot and the more space it has to traverse, the slower it moves. Our metronomes run according to the same principle. The higher the lead is pushed on the pendulum, the slower it ticks. The only objection one might have against this attitude is that for some people it cramps the hand to hold the fingers too tightly curled.

## A Master Speaks

"THE NEXT STATEMENT of Busoni is of more universal validity, 'While the wrist should move in perfect freedom and looseness, care must be taken to keep the thumb and little finger at exactly the right distance apart and in position for striking.'

"This is a principle against which the practices of most inexperienced pianists run contrary. Especially in large skips can one repeatedly observe an awkward relaxing of this fixed attitude of the hand. Exaggerated notions of relaxation often

prevent quick, alert action. Relaxation must be mastered in due measure instead of being yielded to until the hand becomes flabby and unwieldy.

"In analyzing the movements themselves, Busoni observes that 'in striking the key, the wrist must make a sharp, decided downward movement.' On this he wishes to lay special stress, 'While the rebound of the hand from the keyboard should be involuntary.' Herein lies the main secret. Too much energy is lost in upward direction. Many students even practice special exercises to throw the hand up as fast and as sharply as possible. Concentrate your attention upon the downthrow of the hand. You need all your muscular power for repeated down movement; do not waste any power for an upward reflex action which takes care of itself automatically. When you throw a ball with great force, you have to get your arm back first and in a favorable position to exert all your energy in the thrust; then you do not jerk it back with all the might that is in you. Similarly, the lifting of the hand must be an automatic preparation for the expenditure of the downward impact of the hand. To encourage an automatic habit of moving downward, I advise never to play octaves in a too short *staccato*. Rather hold every key loosely for a short while, without pressing or squeezing it; in fact, not even quite at the keybed.

## Listening to Oracles

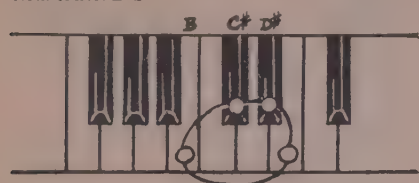
"JUST WHAT BUSONI MEANS by the 'combined elasticity of the piano action and the hand' becomes clear when we read Mr. Matthay's idea of 'The Act of Touch.' This great teacher furnishes us with the conception of the stroke itself. It must not slap the surface of the key, nor must it pound the keybed or keybottom, but it must give an impact to the key weight. This weight, as you know, is caused by piano action resting on the inside end of the key lever. This weight moves the key back up after it has been struck down. By balancing this weight with the amount of muscular energy, instead of dealing it a blow, a slap, or a deep pounding, the key, as Mr. Matthay says, should feel 'like a living limb, a living extension of the arm.' By this coöperation of mechanical action and muscular force, one is capable of spontaneously imparting as much tone to the instrument as the musical impulse demands. This is undoubtedly that combined elasticity that Busoni refers to.

"The second kind of movement is that of the arm," Busoni continues. 'It is the function of the latter to follow the hand sideways and horizontally, and to carry it over the place where the downstroke is to be made.'

"This function is one that is often neglected. If you have to move swiftly from a white key to a black one and back again, your elbow joint has to be especially loose to make such swift motion back and forth possible. If the elbow region is stiff, this rigidity will soon spread over the entire arm; and, under such conditions of muscular stalemate, it is impossible to have the endurance needed for continuous octave work. It is advisable to examine the direction of this horizontal arm motion in every passage you play. In the *Polonaise in A-flat major*, for instance, the arm, moving

steadily over E, D-sharp, C-sharp, B, makes a continuous circular motion.

Illustration 3



"Care must be taken that one does not move in angular lines from one key to the next. Another great difficulty lies in not letting the horizontal arm motion conflict with the vertical down motion of the wrist. The former must not prevent the latter from freely operating. One does well to visualize the complete picture of all motions before venturing. The downstroke is made partly by the hand and partly by the forearm. In leaping from one key to the other, one must describe a round line through space, a line without sharp angles; and one must move without jerking. The hand must move along the half circle with even speed, until a vertical position above the key is reached. Then the wrist may snap at the key weight. The more shallow one strikes the key, the faster one can move back and to the next; especially if one keeps in mind not to hit or slap the inflexible dead material of the instrument with that undesirable concussion mentioned before.

Illustration 4



"Here it may be observed that, in striking thus shallowly, the weight of the arm does not sink to the bottom of the keys. Advocates of total relaxation may be horrified at this idea; but, I am sorry to say, such complete unbending furnishes no advantage in swift and alert octave playing. Between the two extremes of perfect relaxation and rigidity must lie the golden mean of controlled relaxation, or controlled action, however you may call it.

"Considering once more the movement from one key to the next through this semicircular line, it may be observed that the hand does not reach a height exceeding one half an inch above the key. Half of the motion is performed by the forearm and the final impact by the hand. This gives the

wrist the minute task of moving the hand through the space of one quarter of an inch while the other fourth of the inch is traversed by the arm."

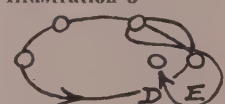
By this time Harold was completely bewildered. All these calculations and premeditations seemed to interfere with his natural impulse and spontaneous action. Sensing this unfavorable reaction on the pupil, the experienced pedagog told him to make this conception of movements into a synthetic whole in his mind, to visualize it as one could in a slow motion picture, and then to try to feel the result as a complete performance in the imagination. In learning to swim, the separate movements, which your instructor teaches you, do not help you a bit either until your vivid imagination and eager desire get a hold of the concept. You let this mental vision, as it were, creep into your limbs, and one beautiful morning you find that you can swim. Much in piano technic is acquired by similar spontaneous revelation, or what seem as such. Young people, if genuinely talented, are especially apt to show such "natural" technical ability.

Now let us see what Busoni has to say about the third point, the phrasing. According to his knowledge, as Busoni says in a footnote, this point has never been theoretically exploited until he did so. Pianists before his time knew this expedient, or at least made use of it; but, to my knowledge, Busoni is the only one who has written about this subject.

He makes a sharp distinction between phrasing for the purpose of musical expression and that phrasing which is a grouping of notes for physical convenience only. The latter sort of phrasing is determined by the groups of intervals, by the number of black and white keys employed, and by the changes in direction. Busoni emphasizes that this grouping "Must be audible (visible, I would prefer to say) only to the player."

Now to continue our discussion of the *Polonaise in A-flat* of Chopin. It can easily be seen in which direction the arm has to move at the modulation from E to E-flat.

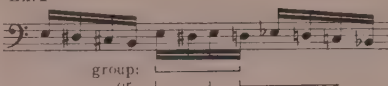
Illustration 5



In the first grouping the design of the hand over the keyboard becomes E, D-

sharp, C-sharp, B; E, D-sharp, E, D-sharp; or

Ex. 1



While in the E major passage the hand moved in a circular direction to the left, now, in the E-flat passage, it goes in the opposite direction. I advise you to slacken the speed imperceptibly at the point of transition; for, in putting the brakes on too suddenly, you may tighten your elbow and your arm muscles; and, once they contract too much, it is almost impossible to unbend them again.

I would also advise the practice of the entire passage with the fourth finger alone and also with the fifth alone. In finished performance one would undoubtedly employ both fingers. Then the discovery is generally made that the fourth is weak. It really is not weak, but it is not in the habit of being employed in a set, immovable position, such as the thumb and little finger are.

If you examine, your motions microscopically, as it were, when employing both fingers in octave passages, it will be discovered that your fourth finger has the inclination to move individually instead of functioning as a part of the hand. This fault can be overcome by practicing this finger alone with the octaves.

In all practicing one should keep in mind that the purpose of practice devices is not so much to establish an automatic habit as to clarify one's conception and to concentrate one's attention on specific points.

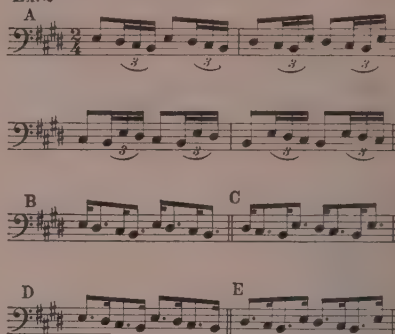
On reaching the loud part of the *Polonaise* (the passage in E-flat major), I would certainly use the fifth finger exclusively, and I would employ more arm than wrist motion; while in the beginning, when still playing rather softly, I would use the wrist.

The louder one desires to play, the more he naturally contracts the hand, thus hardening the hand muscles while keeping the arm relatively relaxed. The danger of stiffness will be avoided, if movements are made purely vertical, not too deep, and if that horizontal arm motion, previously explained, is still observed.

Another very important feature is the regularity of speed. You will have to consult your faithful friend, the metronome,

in order to find out those slight but fatal deviations of tempo. Here are some rhythmic exercises that many pianists have found conducive to speed:

Ex. 2



Observe that in making the leap from B to E one has to make either a slight sidewise movement of the wrist, in horizontal direction (as Busoni suggests), or else make a slightly higher leap with the arm. Remember that these extra movements should in no way interfere with the evenness of dynamics or tempo.

Many more exercises could easily be devised. Their merit lies less in their great variety than in the manner in which they are practiced. If these exercises are played with violent accents, and with neglect to observe the essential conditions for good octave playing, more harm than good will be done. But if all tones are made quantitatively even, if all keys are struck equally shallow, and if there is close observance of the strictly vertical down-motion of wrist and forearm, without pounding, slapping, or, on the other hand, holding the hand too flabbily, then excellent results may be expected.

Let me warn you that the best pianists in the world, after all, have their limits of energy. If they practice a strenuous piece like this for too long a time, even they will get fatigued. Whenever you practice the kind of exercises that demand repeated use of the same muscles, such as trills, octaves, double notes, and scales, there must be extreme care to keep the muscles fresh and alert and to save them from fatigue. Therefore, if there is the least tired feeling, be sure to rest. Rest one hand while practicing with the other.

If you would know more about other octave passages, there is no better guide than Busoni.

## The Musical Sandwich

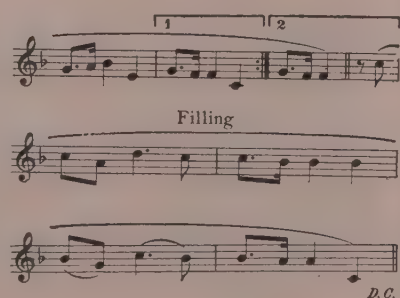
By IZANE PECK

MANY of our most beautiful "home songs," as well as serious instrumental pieces, are written in what might be termed "The Musical Sandwich Form." That is, they give out a bit of beautiful melody, often repeated with a second ending, then present a phrase sharply contrasted with the first, after which the first phrase is repeated.

Now musical children will enjoy thinking of these first two phrases (the second may be sometimes largely new material instead of a repetition) and the last one, as the bread of the sandwich. The third, and contrasting, phrase may be considered as the "filling," if one so pleases; and the youthful musician will greatly enjoy the discovery of this fresh bit of melody.

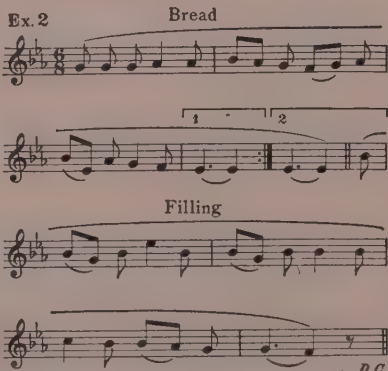
Let us now see how this analysis is to be followed; and we will first make a study of the popular patriotic song, *Maryland, My Maryland*.

Ex. 1 Bread



Notice how the repetition of the first four measures gives only emphasis to their meaning. Then comes the third, or "filling," phrase; and how grateful to the ear is the contrast. The repetition of the first phrase now puts the top slice of musical bread on the sandwich; and this phrase is almost never repeated, but is played with only its second ending.

Another melody built on the same pattern is the fine Old English song, *Drink To Me Only With Thine Eyes*.



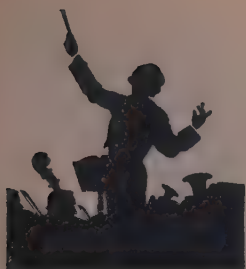
In this, notice how the first two measures of the "filling phrase" are made up of only notes of the Tonic Chord, and how that swing up to the keynote, on the fourth beat of the first measure, gives it a peculiar freshness, just like a delicious bit of tomato and lettuce in a real sandwich.

Another lovely song of the "Sandwich

Style" is the perennial *Blue Bells of Scotland*. Much interest may be aroused among pupils by having them to "go a-hunting" for "Sandwich Melodies"; and their musical intelligence will be greatly quickened if they are encouraged to discover just what it is that gives distinction to each "Filling Phrase."

\* \* \*

Hegel, in his classic treatise, *Æsthetics*, writes, "Music extends itself in every direction for the expression of all distinct sensations and shades of joyousness, serenity, jokes, humor, shoutings and rejoicings of soul; as well as graduations of anguish, sorrow, grief, lamentations, distress, pain, regret, and so on; and finally, aspiration, worship, love and kindred feelings properly belong to the sphere of musical expression."



# BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR



## Brünnhilde's Immolation

### Finale to "The Nibelungen Ring"

**D**ARKENING MISTS have enveloped the hunting party as, in solemn procession, it bears the body of Siegfried over the rocky heights. As the procession disappears the scene changes, revealing the great hall of the *Gibichungs*. The hall is enshrouded in sleeping darkness but the river Rhine, in the immediate background, is brilliantly illuminated by the moon.

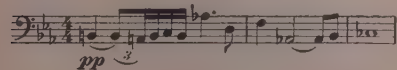
*Gutrune* has roused from troubled slumber and comes out of the sleeping palace. She is troubled by dark presentiments and anxiously awaits the return of her husband and her brother. From the orchestra come subdued horn calls, but the flourishes are never completed—they are abruptly broken off. *Grüne* neighs wildly. *Gutrune* espies a woman going toward the Rhine and finds that *Brünnhilde* has left her chamber. As her apprehension increases the horns softly intone the *Motif of Fate*.

#### Ex. 1



Next the bass clarinet presents the *Brünnhilde* motif—but in a distorted version.

#### Ex. 2



A horn is heard in the distance. *Gutrune* listens intently—but it is not the horn of *Siegfried*. She turns to go in to her chamber but is suddenly arrested by the voice of *Hagen* calling out as he approaches.

*Awake! Awake!*  
*Torches! Torches—flaming torches!*  
*Fine booty home do we bring.*  
*Hoi-ho! Hoi-ho!*

*Gutrune* is paralyzed by fear as she questions *Hagen* about *Siegfried*. He at first tells her that he is returning. When she tells him that she has not heard *Siegfried's* horn he brutally informs her:

*His bloodless mouth will blow it no more;*

*To hunt or to fight no more will he fare.*

Men and women, with lights and firebrands, now enter in great confusion, accompanying the procession which bears *Siegfried's* body on his shield and set it down on a hastily raised dais. As *Hagen* declares to all that *Siegfried* has been slain during the hunt by a wild boar, *Gutrune* falls on the lifeless body with a cry of grief.

The grief stricken *Gunter* attempts to raise and console his sister but she, recovering and believing him to have had a hand in the death of *Siegfried*, violently repulses him. He in turn reveals that it was the accursed *Hagen* that had dealt the hero his death, and calls down woe and anguish upon his head. *Hagen* now comes forward and brazenly proclaims aloud his treacherous act and demands as his right of spoil the ring that glitters on the hero's finger:

*Gunter* disputes his right to the ring, contending that it now belongs to *Gutrune*. *Hagen* is insistent and he and *Gunter* draw their swords and engage in fierce combat. *Gunter*, pierced by *Hagen's* sword, falls dead and *Hagen* throws himself upon the body of *Siegfried* to take the ring. As he grasps at the ring *Siegfried's* hand is raised threateningly—clutching the ring firmly in its fingers. The women shriek while the men stand motionless, struck with terror. As the hand is raised we hear from the trumpets of the orchestra—for the last time but one—the glittering motif of the *Sword*.

#### Ex. 3



But it is uncompleted. The now lifeless hand that has so valiantly wielded the sword can no longer grasp it.

*Brünnhilde*, watching on the banks of the Rhine, has learned from the Rhinedaughters how she and *Siegfried* have been made the victims of *Hagen's* perfidious treachery, and she has promised to return the accursed ring to its rightful owners.

She now appears at the back of the stage and, advancing solemnly and calmly, commands that the walling and commotion cease. It is she who has been betrayed by all—who now comes to avenge the death of the hero—declaring that "ne'er a knell have I heard befitting a hero high as he."

*Gutrune* rouses and breaks out in bitter reproaches, accusing her of having brought about all their misfortunes. *Brünnhilde*, with calm dignity, bids her be silent and informs her that she, *Brünnhilde*, is the lawful wife of *Siegfried*.

*His manhood's spouse am I;*  
*His troth had he plighted to me*  
*Ere Siegfried thy face had seen!*

*Gutrune*, now realizing the odious part *Hagen* had induced her to play, in agony calls down curses upon the treacherous villain, and then falls in a faint upon the still body of *Gunter*. *Hagen* stands defiantly leaning upon his shield and spear, wrapt in gloomy brooding.

During the concluding scene, of terrifying majesty and soul stirring splendor, it is *Brünnhilde*, most glorious of all the godlike race, who will dominate it. It is she, who has suffered most from the sins of the gods and the perfidy of man, who will expiate these sins by her own self sacrifice.

For a long time she gazes upon the body of *Siegfried*—at first deeply agitated, then overwhelmed by grief. In a mood of solemn exaltation, she orders the servants to build by the river's brim a huge pyre upon which the corpse of the hero is to be placed.

*His steed bring to me here,*  
*That with me his lord may follow:*  
*For to share my hero's holiest honor*  
*My body madly burns.*

As the young men erect a mighty funeral pyre at the brink of the river and the women decorate it with coverings, green

plants and flowers, *Brünnhilde* becomes lost in contemplation of the face of her beloved *Siegfried*. Her face becomes transfigured and, as the orchestra rhapsodizes on the motif of *Hail to Love*, she sings:

*Like glorious sunshine gleameth his light!*

*The trust was he, who hath betrayed!*  
*His wife beguiling, true to friendship;*  
*From his best and dearest, only beloved one,*

*Barred was he by his sword.*

At this point the gleaming motif of the *Sword* flashes forth for the last time.

*Truer than his no troth was plighted;*  
*Prouder than he held no man his promise;*

*Purer than he loved no man woman:*  
*And yet oaths of fealty, holiest treaties,*  
*The truest of true love, none like he hath betrayed.*

As the brasses intone the motif of *Death*, she inquires:

#### Ex. 4



*Know ye why that was?* Then she addresses herself to the gods of *Walhalla* and accuses them of having laid upon her hero the inexorable curse of the *Nibelung*. She tells how *Wotan* did not even hesitate to sacrifice his own daughter to the extreme distress of this curse. Now the complete treachery of both *Wotan* and *Hagen* has been fully revealed to her—but at the cost of what extreme suffering! The curse has been consummated and the divine race of gods will soon be no more.

*Siegfried's* body is now placed upon the pyre and *Brünnhilde* takes the ring from his finger and gazes intently at it.

*My heritage comes to my keeping.*  
*Accursed gold! Terrible ring!*  
*To me com'st thou:*  
*From me shalt thou go.*

She now tells the Rhinedaughters that the fire which burns her hero will cleanse the ring of its curse and that they may then win it from her ashes. She places it now upon her finger and turns to the pile of logs on which *Siegfried's* body lies and takes a firebrand from one of the men.

She swings the firebrand, points toward the background and commands *Wotan's* ravens to fly home and tell him what has happened on the Rhine. First they should fly to *Brünnhilde's* firegirt rock and bid *Loge* to hasten to *Walhalla* and wrap the royal abode of the gods in flames. She now hurls the brand into the woodpile, which rapidly breaks into flame as the two black ravens fly up from a rock by the shore and disappear into the background. She unbridles *Grane* and addresses him in an affectionate manner.

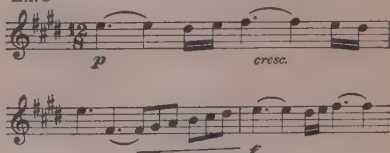
*Know'st thou well, my friend,*  
*Where now we are faring?*  
*In fire radiant there lies thy lord*  
*Siegfried, my hero blest.*

*To follow thy master joyously*  
*Neighest thou?*

*Feel too my bosom aglow with fire;*  
*Flames are leaping about my heart;*  
*Siegfried enfolding. Held fast in his arms,*  
*In love unending made one with my own!*  
*Hei-a-jahol! Grane! Go we to greet him!*

As she sings we hear from the orchestra the motif of *Redemption by Love*:

#### Ex. 5



This motif undergoes various transformations as the impassioned song proceeds. With a cry of ecstasy she leaps to the back of *Grane* and, as the orchestra presents a madly clamorous interweaving of the *Redemption by Love*, *Cry of the Valkyrie*, and the *Ride* motifs, they spring into the brightly burning pile of logs.

*Siegfried! Siegfried! See!*  
*Brünnhild' greets thee in bliss!*

The fire blazes up, filling the whole space in front of the hall. The horrified onlookers press forward. The fire soon dies down, leaving a cloud of smoke in the background. The river swells and rolls its waves over the fire. The three Rhinedaughters swim forward. *Hagen*, who has intently watched every action of *Brünnhilde* with apprehensive terror, now quickly divests himself of shield, spear and helmet and, with a mad cry, springs into the flood to gain the ring. While one of the maidens secures and exultantly holds on high the recaptured ring, the other two twine their arms about the neck of *Hagen* and drag him into the depths of the river.

Through the cloud bank that now lies on the horizon there breaks a bright red glow. It is the *dusk of the gods*, for *Walhalla* is seen enveloped in flames. When the glow is at its brightest the interior of the great hall becomes visible—where the gods and heroes have assembled to meet their fate. A new era is to rise in all its glory from the ruins of the empire of the gods—that of *Love*.

The Rhine subsides; the Rhinedaughters disappear, and the glow from the fire wanes. The final pages of the drama are purely instrumental in character—a prodigious epilogue in which some of the chief motifs are interwoven in the most masterly manner. "All these motives run side by side in a prophetic and luminous dream, without any confusion, each one preserving immutably its own character, whether majestic, happy, or ecstatic, and the result is a complex, indefinable, and profoundly affecting impression, which, after all these scenes of a mythological nature, plunges the deeply moved soul into a state of almost divine contemplation and Christian idealism."

(Continued on Page 823)

A Monthly Etude Feature  
of practical value,  
by an eminent  
Specialist

# MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By DR. JOHN THOMPSON

Analysis of Piano Music  
appearing in  
the Music Section  
of this Issue

## THE CHRISTMAS TREE FAIRY

By WILMOT LEMONT

Here is a Christmas waltz built upon the same "rhythmical pattern" as *Silent Night*—thus adding characteristic atmosphere.

After an eight measure introduction, which might suggest the very quiet entrance of the Fairy, the waltz proper begins, in dreamy *tempo*. Be sure to play the theme in sustained manner and give to the accompaniment the treatment shown in the text, that is, the lower voice slurred from the second beat into the third, while the upper tones in the left hand are held. Pedal strictly as indicated in the first few measures. This use of the pedal is continued throughout the first section.

Although not indicated, the second theme, beginning with measure 41, might be taken at somewhat brighter *tempo*, for sake of contrast. Follow the dynamic and *tempo* changes as shown, and make the treatment always light and airy in keeping with the title.

This number is a novelty and provides something "different" from the usual run of Christmas pieces.

## SUNSET ON PUGET SOUND

By FRANK GREY

This piece is in the lyric style and opens with the melody in the lower voice of the right hand, against syncopated chords as accompaniment. It should not be difficult to bring out the melody, as most pianists find it easier to thematize on the thumb side of the hand than on the fifth finger side—for obvious reasons.

The first section is in G major, and the second section is in the dominant key—D major—and is played *poco agitato*, a little agitated. In this section the theme lies in the upper voice of the right hand. After a repetition of the first theme, the piece ends on an eight measure *Coda* which fades away quietly as the sun slips slowly over the horizon into the Pacific Ocean.

## LEEVE DANCE

By FLORENCE B. PRICE

Characteristic of Southern rhythms is this *Levee Dance* by Florence B. Price. It fairly crackles with syncopations which tickle the ear. Follow the slur signs accurately, and keep ever in mind that it is the rhythm that makes the dance. Even the periods of silence (rests); found in the second section, must contain an accented pulse. This is of course, mostly psychological and cannot be explained on paper. The effect, however, is no less evident for all of that. Strong contrasts between *legato* and *staccato* are imperative; attack and release must be sharply marked at all times; and when in doubt, "don't pedal!"

An interesting addition to the teaching repertoire.

## YE PIRATES BOLD

By CARL W. KERN

Here is a title to stimulate the imagination of the second grader! The piece opens very boldly—making the most of the accents and *staccatos*. The occasional *legato* phrases should be given extra care, for purposes of contrast. This little piece should be given vigorous treatment throughout—even the passages marked *piano* should have a solidity beyond the usual depth of tone used in similar phrases. Note that the melody lies in the bass in the second section—measure 21. Here the pirates are evi-

dently giving voice to a rollicking sea song, or chantey, as they haul up the mainsail preparatory to a wild dash over the waves.

An excellent piece for boys—and strangely enough for girls too (who no doubt are all pirates at heart).

## A DREAM

By J. C. BARTLETT

Here is an interesting arrangement of a well known song, which should bring much pleasure to the amateur pianist who loves to play favorite airs from various works, be they songs, orchestra pieces or examples of chamber music.

It opens with the melody in the upper, or soprano voice. It should, of course be played in singing style. Note in measure 12 the melody is taken by the left hand as it passes temporarily into the tenor part. It passes back into the right hand part again at measure 15. The melody line must be carefully preserved at all times, and the accompaniment subdued with proper tonal balance. After a big *crescendo* in measure 16 the theme is heard in octaves and keeps growing in intensity as the *tempo* is broadened in measure 21. This is followed by a *ritardando* and *diminuendo*. Beginning with the last beat of measure 28, the melody again is heard in the tenor voice, against full, resonant chords in the right hand. Strive to have this sound like a violoncello solo against orchestral background. The traditional interpretation of the song has been preserved in this transcription, and it is, of course, familiar to most music lovers. Here is a challenge to the pianist to give to his instrument the resonance and sustained *legato* of the human voice.

## BIG BEN

By NICOLAS SLONIMSKY

THE ETUDE offers a decided novelty this month in *Big Ben* by Nicolas Slonimsky. First we hear the "Cambridge Quarters" phrases of the chimes in the Victoria Tower of the British Houses of Parliament. Later, in the form of an improvisation, the tones are repeated over and over, but hidden in the inner voices. The real voice of "Big Ben," which is a great bell tuned to the lower octave of the key note and strikes only the hours, is imitated by the repeated low "F's" in the bass of the piece. It develops, really, into a sort of musical game. The notes of the chimes are, however, always shown in big notes, therefore they will not be hard to find. Aside from the pleasure to be derived from playing this clever arrangement, wise teachers will use it as an object lesson—and show how composers are continually using parts of themes in various voices as counterpoint or as accompanying material. It is suggested that after the pupil's interest has been caught with this number, it would be well to analyze an example from Bach, showing similar treatment. The value of this should be obvious.

## WITH ARMS AKIMBO

By ALLENE K. BINBY

This little number is in the style of a Ukrainian Peasant Dance, hence the title.

It should be played in sprightly manner with snapping grace notes, sharp *staccatos*, and cleanly carved slurrings. It is suggested that wrist *staccato* be used, alternating with finger *legato* in the sustained passages. Play it with rather robust tone and keep it cheerful throughout. The second section, beginning with measure 25, is in the key of D minor and is somewhat more quiet in

mood. It is also more sustained. Give a drone effect to the open fifths of the left hand. They suggest the bass fiddles used in so many of the dances of the Old Country.

## PIROUETTE

By STANFORD KING

Play this number in a manner suggesting the whirling motions of a group of ballet dancers. Keep it light and graceful, remembering it is a toe dance and not a tap dance. Flick off the grace notes with a shallow touch. When played too deeply, grace notes are apt to sound labored. Note the change of pedal in the middle of the measures of the first theme. The second section is in D minor and abounds in sudden *sforzandos*, which must be given with intention and followed by quiet *legato* in the succeeding measures.

After the first theme is heard for the second time, the *Trio* section follows. This section is in the key of E-flat—subdominant key—as is usual with *Trios*. Here the melody lies for the most part in the lower voice of the right hand, against sharply articulated *staccato* chords, played sometimes by the left hand which crosses over for the purpose. The interpretation in general is well indicated in the text. Follow therefore the markings exactly as given.

## SNOW FLOWER

By ARTHUR L. BROWN

An explanation of this title will be found at the top of the page preceding the music. It will give an idea of the delicacy the composer tried to capture in musical notation and should affect the rendition accordingly.

It opens *dolce e tranquillo*, which means sweetly and peacefully. The theme is heard in sixths for the right hand, against a chord accompaniment in the left. The *tempo* is *moderato* and, after being established, should be preserved throughout the first section.

The second section, beginning at measure 33, is marked *animato, più mosso*, which is to say, faster and with animation. Be sure to apply the accents as marked in this section. Observe the release of the pedal on the third beat, as indicated.

The piece ends with a *Coda* of eight measures played considerably more slowly than the previous *tempo*. Added to this, a *ritard* is in force for the last three measures.

## PRELUDE, OP. 28, No. 23

By F. CHOPIN

This *Prelude* in F major, one of the great twenty-four by Chopin, has been at once the ambition and despair of many an aspiring piano pupil.

Played with delicacy, sparkle and artful finesse, the *arpeggio* figure of the right hand becomes a perfect gem in a matchless setting as supplied by the left hand. Lacking these qualities, however, it becomes a Czerny-like exercise which lingers its way painfully up and down the keyboard—in short it becomes the F major *arpeggio*, naked and unadorned.

Hours of patient practice are necessary to gain the perfect control required in making this number lie comfortably under the hands so that the performer can shade and melt the tones at will.

Needless to say, it should be learned first very slowly in exercise style; and, as speed develops, every tone must be listened to with great care until all are blended together and become crystallized in a fin-

ished product of sparkling brilliance. Every effort should be made to hear this *Prelude* performed by great artists. There are certain phases of piano playing that cannot be taught through the medium of mere words; they can be caught—if they are to be caught at all—only by *inspired listening*.

## NOCTURNE POETIQUE

By A. GUTMANN

Here is an example of the type of music that was popular in the European drawing rooms during the last part of the nineteenth century. Although of quite different caliber than the music of Chopin, it shows, nevertheless the Chopin "influence," both in melodic outline and in the figurations and ornamentations used.

It opens with the melody in the right hand. Give to it your best possible singing tone. Play the passages in sixteenths very lightly and over the tops of the keys, and use the pedal mostly for sustaining purposes, never allowing it to blur. Note the changes of pace indicated in the text, and play the piece as expressively as possible. It is quite sentimental in character and will stand plenty of treatment in this direction. The dynamics are clearly indicated and cover a wide range from *pianissimo* to *fortissimo*.

## SARABANDE

By HANDEL-OREM

As explained in the note preceding the music, this number from the great master, George Frederick Handel, was only recently discovered.

The sarabande is an ancient dance, supposed to be of oriental origin. It is very slow and stately—usually in three-two meter. The chords carrying the *sostenuto* sign should be played with great breadth and resonance—the pedal on the modern piano is of course a great help in this. Note the smoothly running counterpoint in the left hand of the second section. This, by the way, will be in most cases the better for a bit of separate hand practice. Don't fail to add this number to your repertoire. It is rare indeed to get something "new" from the masters!

## THE PICNIC PARTY

By HENRY S. SAWYER

The melody to this first grade piece is divided between the hands. Each hand remains in one position covering the span of a sixth, or, as it is generally known, five-finger position with a one note extension. Every effort is made to develop a feeling for contrast; the first theme, for instance, is in the major key and is marked "cheerfully." The second section is in the relative minor key—A minor—and is marked "dolefully." Contrast being the first law of all art, it cannot be developed too soon.

Words are appended to help establish the proper atmosphere.

## THE PUP AND THE BUNNY

By MARGARET L. D. STANGER

Another first grade piece in which the hands both cross and interlock. At no time are they played together, the whole piece consisting of a single voiced melody. It is written in three-four meter and in the key of F major. It lies in a singable key for youngsters, and words are supplied making it possible to have the piece both as a song and as a piano solo.

(Continued on Page 826)



# THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR



## A Chopin Nocturne Problem

In Chopin's *Nocturne in F-sharp major, Op. 15, No. 2*, I am not quite clear as to the pedaling in the *doppio movimento*. The pedal is held from the first measure through the first count of the third measure in the first line. By the time I reach the pedal release mark, I have too many tones piled on top of one another. Can the pedaling be changed?—M. M. R., Florida.

The pedaling, as given, is correct. If you play those measures as evenly and as *pianissimo* as possible (using soft pedal), gently emphasizing the bass tones, C-sharp and G-sharp, taking special care to play the right hand D-sharps, F-sharps, and A-sharps even softer than the other tones, you will be delighted by the exquisitely shimmering color of this passage. Be sure to play the whole first part of this *doppio movimento* quite deliberately and with an appropriate hesitation at the end of the first phrase (fourth measure). Do not speed up the tempo, but hold back as long as possible before the *fortissimo* climax.

## Older Pupils

I have two pupils who are just beginning to take lessons. One, a boy, is sixteen years of age and the girl is fourteen.

I use the John M. Williams' "First Grade Piano Book," and I am writing to ask if you approve of that for pupils of their ages, or if you would suggest something different?—Mrs. F. C. E., Vermont.

You might examine "The Boy's Open Door to Music," by Blanche Dingley Mathews, for your young man, and the first book of "Tones and Tunes," by Elizabeth Gest, for the girl. Other good books for older beginners are "Grown Up Beginners' Book," by Felton, and "First Year Essentials," by Freed, and the "Beginner's Book for Older Pupils," of the Oxford Piano Course. Any of these books may be secured through the publishers of THE ETUDE.

## Left Handed Pupil

Among my pupils I have one girl who is left handed; and she insists on using that hand more than the right. By means of finger exercises I have improved the right hand immensely, but I am wondering if you could give me any suggestions to keep this procedure from being such a slow one, in order that the child will not lose interest in her work.—M. H., Illinois.

Try reading short pieces, slightly below your pupil's grade, with her playing the right hand, and you the left. Also, following the same plan, assign more difficult pieces for her daily practice. Ask her not even to read over the left hand part, but to practice the right thoroughly. It will thrill her to hear the fullness and loveliness of the completed texture when you play the other hand at the lessons. Do this, if possible, on two pianos, for it not only will sound "grander" but also will seem more important. She will, incidentally, be having excellent drills in ensemble playing.

## Repeating Technical Exercises

In your reply to J. C., North Carolina, on "Trills and other Matters," in the November, 1936, issue of THE ETUDE, you denounce the repetition method of practice. I agree with you on that as far as the study of a composition is concerned; but you also advise against technical books utilizing this particular method. This confuses me. I am an amateur, self taught, except for two years when I

first began study of the piano in Germany. Then I had a blind teacher who for financial reasons went in for mass production. The notes and where to find them on the keyboard were all he taught me. What technique I have now I had to acquire without being told how. And this is where the repetition method comes in. How can you develop a pianistic hand without repeating finger exercises? Are not scales and arpeggios repetitions, and "go sequentially all over the piano"? During the ten years I have been playing the piano I never paid much attention to technical exercises. It has been only for the past year that I have been devoting forty-five minutes of my daily two hour practice to scales and arpeggios. I play them fast and slow from *pp* to *ff*, at various rhythms; and the result has amazed even me. When I started on Chopin's "Revolutionary Etude," I found my left hand lacking dexterity for several of the passages. I would practice them slowly with a strong touch until I could play them rapidly and clearly without fatigue. It was not a question of memorizing these passages. I already knew them, but I did not have sufficient control of my fingers. Repeating the phrases until the fingers fired did the trick.—O. L., Washington, D. C.

Your letter is so full of good "horse sense" (which, alas, is not a characteristic of much of the present day music teaching) that I want to reprint it here for the readers of this page to share. You are another victim of the incompetent teacher who ignores, or "soft pedals," technique; but luckily you are clever enough to have evolved a system which has given you security and facility.

My conviction is unshaken—that control can be secured much more quickly by other more direct means. I regret any misleading statements I may have made in my espousal of the slow-fast as against the repetition method of practice. Make no mistake, I do believe in economical repetition, directed by a controlling, intensely concentrated mind; but not in the mechanical, lackadaisical, four, eight, sixteen, thirty-two times all over the piano kind, usually indulged in and recommended by many pianists. This method I repudiate as unnecessary, unintelligent and positively harmful.

Furthermore, I do not consider that scales or arpeggios come under the head of extended sequential exercises; they are in a totally different category. Those futile sequential motives to which I refer, advocated in many books of technique, are not only sheer waste of time but prime setters of bad mental habits, if practiced as directed by most of the authors of the



etc. books. Here is an example, which, of course, goes up and down *ad nauseam*.

## A Discouraged Student

I have a piano student who has studied with me for the last five years who worries me. She feels that she is a failure. She has taken up to the sixth grade book of "Mathews' Standard Graded Course," also Cramer and Czerny and such pieces as *Nocturne in E-flat*, by Chopin; *To Spring*, by Grieg; *Hungarian Dance*, by Brahms; *Country Gardens*, by Grainger and many others, with which she has done well. What other studies in a musical form do you suggest?—C. H. I., Illinois.

How about using some of the difficult Chopin preludes now as "études" for her; or some of Chopin's *Etudes* themselves, such as Opus 10, Nos. 3, 5, 8, 12 or Opus 25, Nos. 1, 3, 9, 12? Her technique can be confined to these; and she will love them.

Give her a good dose of contemporary music, to quicken her interest. Try any of these: *After a Dream*, by Fauré-Maier; *Valse Charlene*, by Rasbach; *Blues* (from "Novelettes"), by Tansman; *L'Ombra*, by Bellini (fox trot); *Rush Hour in Hong Kong*, by Chasins; *Alley Tunes*, by Guion; *Lento*, by Scott; *Valse Coquette*, by King; *Bagatelles, Opus 5*, by Tcherepneine; *Etude in F-sharp*, by Arensky. This page of the June, 1937 issue of THE ETUDE contained a long list of interesting pieces from which you also could choose.

Such treatment ought soon to get her out of her blue funk!

## A Complacent Pupil

1. A little nine year old girl seems to have a fine ability to learn, if she can be induced to practice. She likes to put it off, indefinitely; in fact she is so slow and complacent about everything in life. She is very neat, seems to love the beautiful in everything, and is very much inclined to read. She would read by the hour if not interrupted. She is far beyond her grade in that respect. Am I wasting money on her piano lessons?

2. Do you recommend the teacher playing a piece for the child; that is, a piece that is to be the new lesson? Some teachers think that it should be dug out by the pupil. Others think if the child has heard the piece that is a help to learn it.—Mrs. E. F., Texas.

1. Are we not all like your "dear" little girl? And don't most of us get off with as little hard work as possible? A course to take in such cases, "Making the Pupil Practice," was suggested on this page of THE ETUDE for March (1937).

2. By all means play the new piece for the pupil. To hear it beautifully played offers him a concrete aural image of how the piece sounds when it is played well, sets a challenging standard for him, and fires him with the zeal to achieve the same result.

There will still be enough digging out for him to do!

## Deaf for Nineteen Years

I am a man fifty-four years of age and very hard of hearing, the right ear being totally deafened, yet I hear the piano and radio. Despite all this, I am taking piano lessons from one of my daughters. My affliction did not come until I was thirty-five years of age; and from that age on to last October I never played. I picked up a book on harmony, then got to reading a copy of THE ETUDE, and the first thing I knew an overpowering desire to return to the piano took possession of me. I never played the classics. I asked my daughter's aid. Here is the result: my fingers and wrists pain no more, I strike the keys always with bent knuckles, and properly raised hand. My daughter went along with me, and with fear and trembling let me play at her recital. The piece I played was Beethoven's "Moonlight Sonata," the first, second and final movements. I am studying Chopin's *Prelude, No. 1* and the *Raindrop Prelude* and preparing Liszt's "Rhapsody No. 12" for my daughter's fall recital. Would like something not too long or difficult from Mozart and something beautiful but not too difficult, from Schumann. Would you kindly suggest something?—T. J. R., New York.

Your letter is an inspiration to all of us. We wish you many years of precious pleasure at your rediscovered piano. You will find even greater happiness if you continue to get careful criticism from your daughter, in order that the fresh, lovely quality of your playing may give pleasure to your friends. In your practice I hope you take care always to stay on the keys, not for an instant losing your contact with

them, never striking from the air. In all your work try to feel physically free, loose-jointed, easy. Avoid pieces that are too long and brilliant (like Liszt's "Twelfth Rhapsody"), which you should not have attempted. I advise either slow pieces with rich melodies and chords, or light, rapid ones like Mendelssohn's "Scherzo in E minor," Paradisi's *Toccata* or Schubert's *Moment Musical* in F minor or the *Impromptu in A-flat*.

From Mozart you might choose the *Fantasias* in D and C minor, the *Turkish Rondo* and the "little" C major *Sonata*; from Schumann, the "Scenes from Childhood," the *Romance in F-sharp major*, and *Des Abends und Warum* from the "Fantasy Pieces." And be sure—for your technical needs as well as for interpretation—to learn many more Chopin "Preludes."

## A Ten Year Old Pupil

My ten year old daughter desired piano lessons, and while I am not a teacher or even a musician I started her with Ferdinand Beyer's "Elementary Instruction." Then followed the "Mathews' Standard Graded Course," Grades 1 and 2. Kohler 2 and 3. Sheffte's 1. She is now half through Lopez 1. As for pieces she has had twelve first grade, twenty-three second grade, nine third, one fourth and eight ungraded. Among her pieces are *Minuet* from "Divertimento in D" by Mozart; *The Bumble Bee*, by Lindsay; *Dollies' Delight*, by Rogers; *Flower Song*, by Lang; *Edelweiss Glide*, by Vanderbeck; accompaniments to *Sweet and Love*, *La Donna e Mobile*, *Dimple Land*, *Old Black Joe*, the *Wearing of the Green* and *Minuet in G*.

Sight reading perfect on first grade, good on second grade, fair on third grade. Two teachers tell me she is the fastest reader of her age they ever saw.

Her lessons at present are one second grade sight reading piece, one third grade piece and one accompaniment.

She has trouble with some four note chords, time, expression, and she looks at her fingers too much. I am working to correct these faults. Was thinking of Mason's "Touch and Technique." What would you suggest?—E. G., Connecticut.

Many professional music teachers might well take a leaf from your book, for they would learn one very important lesson from it. You have been wise in the diversity and comprehensiveness of the "course of sprouts" through which you have put your daughter. She has covered an astonishing amount of ground, and has evidently been persuaded thus early that to enjoy music it is necessary to read well, accompany acceptably and be able to play "stacks" of pieces. But, where did you find the material you used? The names of Beyer and Köhler are ancient and honorable enough, but who are Sheffte and Lopez? (You couldn't have meant Vincent!)

You have probably neglected some important first principles, or you would not now have trouble with time or chords. Some of this can be remedied if you will put her through the rhythmic patterns and the chord and scale exercises which have recently appeared on this page. Yes, use the Mason volumes, and also try her on some new, up to date material like the following: John Thompson's "Keyboard Attacks" (24 pieces for interpretation and expression); "First Classics and Foundation Harmony," by Mary Bacon Mason; "My First Song Book" (40 home, church and school songs), by Ada Richter; "The Eight Chordal Attacks," by Bernard Wagness. This last volume I recommend very highly as a chord study book. It is excellent music, too.

# The Singer's Equipment

The Vocal, Mental and Physical Gifts  
and Training Necessary to a Career

An Interview with the Noted Operatic, Radio  
And Motion Picture Star

GLADYS SWARTHOUT

Secured expressly for The Etude Music Magazine

By JULIETTE LAINE

Born in Deepwater, Missouri, Gladys Swarthout began her musical studies at twelve and later attended the Bush Conservatory of Music in Chicago. Her operatic debut was made with the Chicago Civic Opera Company in the season of 1924-25. She sang three seasons with the Ravinia Opera Company of Chicago, made her debut with the Metropolitan Opera Company in the season of 1929-30, and had six seasons there. Along with these engagements she has been active in concert, radio and motion picture work.



GLADYS SWARTHOUT

PERHAPS I HAVE a no more frequently asked question than, "Is it not nowadays more difficult to make a career than it was in the past? Or is it actually easier?"

The answer depends wholly upon the singer in question. If his equipment is all that it should be, I can see no difficulties in his path which were not also present in the path of his predecessor. If he is lacking in any of the essentials, he will have as much difficulty in disguising these deficiencies as did the singer of an earlier day. I do not think the present day audiences are more musical, or more highly cultured, than were those of the past; but I do think that a knowledge and appreciation of music are far more widespread than ever before. The radio and sound film, which were originally regarded as a dread menace, have proven instead to be powerful allies in the cause of good music. In short, the serious artist of to-day is assured of an intelligent reception of his work, no matter where he sings. To that extent, at least, we must concede to the modern singer an advantage over the artists of a few decades ago.

On the other hand, the singer not properly prepared will find this very universality of music appreciation a formidable obstacle to quick success. Take concert work, for instance. In the old days a singer with half a dozen fairly good numbers, and two or three operatic arias for show pieces, could tour the country singing these same things over and over. She cannot do that nowadays. The concert artist of to-day must have a representative program of the very best, including the modern school. Her work is compared with that of her contemporaries, and woe betide her if it does not measure up! We must bear in mind that the members of Susie Smith's audience in Painted Post, Texas, are no longer dependent upon Susie Smith for their musical fare. They have that afternoon been listening to Flagstad's "Isolde," broadcast from the Metropolitan; they know exactly how Pons phrases her *Je suis Titania*, and they can tell you all about Ponselle's in-

terpretation of *Carmen*. All of which is a very good thing and need not frighten Susie Smith one bit—if she is made of the right material.

There is the rub. The right material!

## When Judgment Errs

THE MOST COMMON MISTAKE, by well meaning parents and friends, as well as by the students themselves, lies in considering a good natural voice the only, or at least the chief, consideration. It is not. I think it is safe to say that a good voice, even after it is well trained, does not constitute more than thirty per cent of a singer's equipment. The remaining seventy per cent can be roughly divided something in the manner to be here given.

There should be twenty per cent of musicality. This means not only a good sense of rhythm, but also an innate feeling for the musical line, developed and trained by years of hard work. Then there should be twenty per cent of inspiration, which is also a gift with which one is born. However, this also must be trained, so that the singer is complete master rather than the servant of his inspiration. Fifteen per cent is the result of careful listening to good music, whether it be concert, opera, radio, or records; and the remaining fifteen per cent—possibly the most important—is what is commonly called "getting the breaks." This means being thoroughly prepared to seize any opportunity that offers, even though such opportunity may seem remote as the farthest star. Opportunities are rarely labeled, yet if we are prepared we may in one brief hour accomplish that which might otherwise have taken years.

## A Proper Start

THE FIRST THING the present day student should do is to get an expert opinion on his purely vocal qualifications, plus his musicality. There is no gain in spending the grinding years necessary to make a career, if the aspirant has not the material to give her at least an even chance of success. Where to get this advice is difficult to say. A teacher should be able to tell, but in such

case there is always the danger that he may be more anxious to enroll an additional pupil than to give a truly honest verdict. It seems to me that another singer, someone who is really an authority, might be willing to advise a student, yet in that case there is always the hazard that he or she may give a too optimistic verdict rather than risk wounding the feelings of the fledgling. Of course, there are the professional music critics—those persons who know all about the musical career and who have no axe of their own to grind. Usually they are not teachers, are not looking for pupils, and are both qualified and willing to give an honest opinion.

In addition to the verdict of others, preferably strangers, there are questions which the student must answer for himself and which have much bearing on the case. For instance, is it difficult for him to memorize either the text or the music of his songs, and is this difficulty the result of lack of application, a fundamental lack of interest, or a form of mental inertia which he is unable to conquer?

## The Indispensable Qualifications

MANY PERSONS, otherwise highly intelligent, seem unable to memorize. Others can learn a rôle almost over night, yet forget it just as quickly. I knew of a singer in Germany who actually memorized "Electra" in six days. She sang it four times, then resumed other rôles for several performances, and when three weeks later a rehearsal was called for a repetition of "Electra" she could not recall ten measures of it. Another girl acquaintance, who was seriously preparing for an operatic career, could not memorize at all. It was a long time before this unfortunate fact was discovered, due to her habit at lessons of always singing her songs and arias from the printed page. Had her teacher insisted upon her memorizing everything from the very beginning, instead of letting her do as she pleased, much of heartache and hard work might have been spared her. As it was, she had to abandon all hope of an operatic career.

Then too there are the students who either cannot or will not acquire the fundamentals of diction in foreign languages, to say nothing of English. They seem to take pride in sticking to their own way of doing things, regardless of what anyone can say.

Furthermore, success under present day conditions requires a large measure of showmanship. I do not believe that a good business sense is any more necessary to-day than it was in the past. I do believe that competition is keener and that most of this competition is based not on artistry but on showmanship. We all know of many inferior talents which have crashed their way to the front—at least temporarily—simply through a keen knowledge of how best to present and sell their wares.

I do think, too, that the singer's education and cultural background help him in a business way. These do frequently aid in singling out an individual from a group, because of certain contacts which are made because of this cultural background. However, there have been in the past, and are to-day, innumerable singers who started out with very little education or cultural advantages, but who have acquired plenty of both during their careers. Certainly it makes the singer's own work far easier if he has both education and culture.

## The Beginning of Study

SO OFTEN PARENTS ASK at what age a child should begin the study of singing, yet this question is one about which it is difficult to generalize. Every case seems different from every other one. Caruso, for example, was the outstanding boy soprano of his region. The same was true of Richard Crooks. Patti, Malibran, Sembrich and Schumann-Heink, all sang at a very early age and went on to famous careers in their maturity. Whether the exploitation of a child's voice is fraught with risk depends wholly upon that voice and the people who are exploiting it. Personally, I think the early years might better be devoted to a general musical education, with the study

(Continued on Page 829)

FASCINATING PIECES FOR THE MUSICAL HOME

# THE CHRISTMAS TREE FAIRY

Can you discover the suggestion of an old Christmas carol in this attractive and lovely waltz? Grade 4.

Tempo di Valse M. M. ♩ = 152

WILMOT LEMONT

*p*

*mp dreamily*

*Ped. simile*

*poco rit.* *a tempo*

*poco cresc.*

*Last time to Coda*

*mf* *p*

*mf* *poco rit. dim.* *mf a tempo*

*Ped. simile*

*dim.* *rit.* *p a tempo* *D.S. %*

**CODA**

*p* *dim.* *rit.* *ppp*

# A DREAM

Play the melody throughout distinctly and in a singing manner, keeping the accompaniment subordinate.

Song by J. C. BARTLETT

Grade 4.

Molto moderato M.M. ♩ = 84

Transcribed for the piano by Heinrich Kiehl

The musical score for "A Dream" is written for piano and consists of 50 measures. It is in 3/4 time and the key of B-flat major. The tempo is marked "Molto moderato" with a metronome marking of ♩ = 84. The score is divided into systems of two staves each. The melody is played throughout, and the piano accompaniment is subordinate. The score includes various musical notations such as dynamics (p, ff, pp, mf, ppp), articulation (accents, slurs), and performance instructions (with breadth, molto cresc., dim. e rit., molto rit.). The score is divided into systems of two staves each, with measure numbers 10, 15, 20, 25, 30, 35, 40, 45, and 50 marked.

## SUNSET ON PUGET SOUND

Moderato espressivo non troppo M. M. ♩ = 84

FRANK GREY

The musical score is written for piano and consists of 34 measures. It is in G major (one sharp) and 2/4 time. The tempo and mood are indicated as 'Moderato espressivo non troppo' with a metronome marking of 84 beats per minute. The score is divided into several sections with specific performance instructions:

- Measures 1-10:** Starts with a *mp* (mezzo-piano) dynamic. The right hand features a melody with various fingerings (1, 2, 3, 4, 5) and slurs. The left hand provides a harmonic accompaniment. A *cresc.* (crescendo) marking appears in measure 10.
- Measures 11-15:** The dynamic changes to *mf* (mezzo-forte). A *dim. e rall.* (diminuendo and rallentando) instruction is given in measure 13. The tempo returns to *mp a tempo* in measure 15.
- Measures 16-20:** The dynamic is *mf*. A *Poco agitato* (a little agitated) instruction is given in measure 16. The tempo is marked *15*.
- Measures 21-25:** The dynamic is *mf*. A *Ped. simile* (pedal similar) instruction is given in measure 21. The tempo is marked *20*.
- Measures 26-30:** The dynamic is *p* (piano). A *Ped. simile* instruction is given in measure 26. The tempo is marked *25*.
- Measures 31-34:** The section is labeled **CODA**. The dynamic is *mp poco meno mosso* (mezzo-piano a little less motion). A *Ped. simile* instruction is given in measure 31. The tempo is marked *30*. The section ends with a *rall. e dim.* (rallentando and diminuendo) instruction and a *pp* (pianissimo) dynamic in measure 34.

The score includes various musical notations such as slurs, fingerings, and dynamic markings to guide the performer.

# LEVEE DANCE

Florence B. Price, who has brought distinction to her race by artistic settings of plantation-type themes, is nowhere more inspirational than in this fluent piece. Watch the phrasing marks very closely. In the first four measures the long phrase in the left hand part should be kept intact so that the downward line of the notes on the accented beats may be preserved while the happy melody in the right hand part is embroidered upon it. Grade 3½.

Allegro M.M. ♩ = 116

FLORENCE B. PRICE

The musical score for "Levee Dance" is written for piano and grand staff. It begins with a treble clef, a key signature of one sharp (F#), and a 4/8 time signature. The tempo is marked "Allegro M.M. ♩ = 116". The score is divided into systems, with measure numbers 4, 10, 15, 20, 25, 30, 35, 40, 45, and 50 indicated. The piece features a variety of musical elements, including triplets, slurs, and dynamic markings such as *mf*, *p*, *mp*, and *f*. The notation includes both piano and grand staves, with the piano staff often containing complex rhythmic patterns and the grand staff providing a more melodic and harmonic context. The score concludes with a "Fine" marking and a final cadence.

First system of the musical score for 'Ye Pirates Bold!'. It consists of four staves (two grand staves). The music is in 2 1/2 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The music features various dynamics including *f*, *p*, *mf*, and *mp*. There are also tempo markings like 55, 60, 65, and 70. The system ends with a *cresc.* marking and a *D. C.* instruction.

## YE PIRATES BOLD!

Grade 2 1/2.

Allegro ponderoso M.M. ♩ = 144

CARL WILHELM KERN

Second system of the musical score for 'Ye Pirates Bold!'. It consists of four staves (two grand staves). The music is in 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The music features various dynamics including *f*, *mf*, *p*, *dim.*, *Meno mosso*, *20 f Fine*, and *ff*. There are also tempo markings like 10, 15, and 25. The system ends with a *D. C.* instruction.

# BIG BEN

The great bell in the Clock Tower of the British Houses of Parliament was nicknamed "Big Ben" after Sir Benjamin Hall, commissioner of works in 1856, when the bell was hung. The chimes are familiar to every Londoner and are imitated by clock-makers the world over.

The true pitch—F major—is preserved in this piece. Grade 4.

NICOLAS SLONIMSKY

Sempre marcato la melodia M.M. ♩ = 66

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# WITH ARMS AKIMBO UKRAINIAN DANCE

Grade 2½.

Lively M.M. ♩ = 108

ALLENE K. BIXBY

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# PIROUETTE

In the technic of the ballet there is a movement most characteristic of all in which the dancer whirls around on the toes. The French origin of the word signifies a wheel. In playing this composition the figure of the dance with its spontaneous motion should be kept in mind.

Grade 4. Allegretto M.M. ♩ = 120 STANFORD KING

The musical score for "PIROUETTE" is written for piano and consists of 45 measures. It is in 2/4 time and marked "Allegretto" with a tempo of 120 beats per minute. The key signature has one flat (B-flat). The score is divided into several sections:

- Measures 1-10:** The piece begins with a piano introduction marked "grazioso" and "p". The melody is in the right hand, and the left hand provides a harmonic accompaniment. The tempo is "Allegretto".
- Measures 11-20:** The melody continues with various dynamics including "p", "mf", and "sfz". The left hand accompaniment is consistent.
- Measures 21-30:** The melody continues with dynamics including "p", "mf", and "sfz". The left hand accompaniment is consistent.
- Measures 31-40:** The melody continues with dynamics including "p", "mf", and "sfz". The left hand accompaniment is consistent.
- Measures 41-45:** The piece concludes with a final chord marked "D.C." (Da Capo).

The score includes various musical notations such as slurs, fingerings, and dynamics. The Trio section begins at measure 31 and ends at measure 45. The Trio section is marked "Trio" and "l.h." (left hand). The Trio section consists of 15 measures and ends with a final chord marked "D.C." (Da Capo).

\* From here go back to the beginning and play to *Fine*, then play *Trio*.

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DECEMBER 1937

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# SNOW FLOWER

The Snow Flower, sometimes called Snow Bell, grows in the valleys of Switzerland, in spots where the snow forms a thin blanket over the ground. It blooms in February, the stalks coming through the snow, then blossoms into a white, bell-shaped flower, slowly fading and dying.

Grade 3.

Moderato M.M. ♩ = 52

ARTHUR L. BROWN, Op. 106

The image displays a page of musical notation for a piano piece, consisting of six systems of staves. The notation is written in a single system of two staves (treble and bass clef) for each system. The key signature is one flat (B-flat), and the time signature is 3/4. The piece begins with a tempo marking of "Moderato" and a dynamic of "p dolce e tranquillo". The notation includes various musical symbols such as notes, rests, and fingerings. The piece is divided into sections by measure numbers: 10, 20, 30, 40, and 50. The final section is marked "CODA" and "lento". The piece concludes with a "D.C." (Da Capo) instruction. The notation is in a standard musical score format, with a clear layout and legible markings.

*Moderato*

*p dolce e tranquillo*

10

*simile*

20

25

*più mosso*

*mf animato*

*bién rythmé*

35

40

*D.C.*

45

*CODA*

*lento*

*p*

50

*rit.*

# NOCTURNE POETIQUE

Adolf Gutmann was born at Heidelberg, Germany, in 1819 and died in Spezia, Italy, in 1882. He was a prolific composer of melodic salon music. His best known composition is the *Nocturne Poetique* presented herewith and at one time very extensively played. Gutmann was called by Chopin, "the faithful Gutmann," and it is said that Gutmann held the Polish master's hand when he was dying.

A. GUTMANN, Op. 16

Grade 4. Allegro M. M. ♩ = 144

The musical score for *Nocturne Poetique* by Adolf Gutmann, Op. 16, is presented in a single system of two staves. The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked "Allegro M. M." with a metronome marking of ♩ = 144. The score is divided into systems of two staves each, with measure numbers 10, 15, 20, 25, 30, 35, 40, 45, and 50 marked. The score includes various musical notations such as dynamics (mf, pp, f, p, ff, p, pp), articulation (accents, slurs), and performance instructions (con calore, con espr., con tenerezza, animato poco a poco ed adagio, poco ritenuto, perdendosi, rallent., adagio). The score is written in G major, indicated by one sharp (F#) on the treble clef.

# MASTER WORKS

## PRELUDE

The achievement of the ability to play this wonderful short prelude of Chopin is one of the most gratifying experiences in music. The right hand part is executed like the finest and most delicate Spanish lace and the ingratiating trill figure in the left hand part must be applied upon the background without the suggestion of an interruption. The entire composition is to be played *piano* and *pianissimo*, fading at the end until the last tones seem to evaporate in mist.

Grade 6.

Moderato M.M. ♩ = 100

F. CHOPIN, Op. 28, No. 23

*p delicatiss. e sempre legato*

10

*a tempo*

15

*dim.*

*smorz.*

*poco rit.*

# SARABANDE

from "ALMIRA"

Here is a rarity discovered by Mr. Preston Ware Orem in searching through ancient and little known volumes of Handel's works. The opera *Almira* was written in Hanover, Germany, where Handel was kapellmeister to Prince George, the elector of Hanover. Handel shortly went to Great Britain and failed to return to his master who was very much incensed and extremely vindictive. In August, 1714, Queen Anne of England died and was succeeded by George I, the former elector, whose anger at Handel was not appeased until the composer had written the famous "Water Music".

Grade 4. Andante M.M.  $\text{♩} = 72$  G.F. HANDEL

The musical score is written for a single melodic line on a grand staff (treble and bass clef). The key signature has one flat (B-flat). The tempo is Andante, marked with a metronome of 72 beats per minute. The score begins with a piano (p) introduction. The main section starts with a forte (f) dynamic. The score is divided into measures 1 through 40. The dynamics vary throughout, including mezzo-piano (mp), mezzo-forte (mf), piano (p), crescendo (cresc.), molto crescendo (molto cresc.), and f poco rit. (f, a little ritardando). The score includes numerous fingerings and articulations.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

Leone Wolf

BY SINGING WATERS

THURLOW LIEURANCE

Andante moderato

By sing - ing wa - ters, — Sum - mer has  
fled. — Trees in hushed sor - row, — Drop leaves of

*f* *con moto* *mf*

Animato

red. — Weird the loon is cry - ing, Sad the west wind sigh - ing, Where is heav - en's blue? —

*f* *rit.* *p*

a tempo

Gone like you. — By sing - ing wa - ters, — Sweet is the

*rit.* *a tempo* *f*

breath — Stirred from the leaf - fires, — In - cense in

death. — By sing - ing wa - ters — I yearn a -

lone. — Leaves in their drift-ing. — Call Thee, my

*Animato*

own. — We had pledged our love, dear, Cried in yes - ter - year — Love will last — al - ways

*rit. a tempo*

Where grass-es sway. — By sing - ing wa - ters — Love will re -

*rit. a tempo*

main, — Frost kissed the hill - sides Know Spring a - gain. —

*cresc.*

# TO-DAY

GRACE NOLL CROWELL

RENA WEBB

*Andante religioso* *p*

I heard God's voice up-on the wind to-day, I heard Him speaking through the

*p* (slowly, like bells)

song of birds, And clear - ly, plain-ly through the sil-ver rain I heard His words, I heard His words.

*rall.* *ten.*

*rall.* *colla voce*

*mf poco più mosso*

I saw God's face up-on a flow'r to-day, I saw Him moving on the hills, and oh, He walked up-on the wa-ters

*mf poco più mosso*

of the stream, I know, I know.

*Tempo I*

*p*

I heard God's voice, I saw His shin - ing face, He spoke to me, He moved a - long the land. I reached through all the beau-ty

*rall.* *pp ten.*

of the day And touched His hand, and touched His hand.

*rall.* *colla voce* *pp*



CHOPIN'S PIANO

*This is the Actual Piano of the Master, shown in a Room Characteristic of the Parisian Salon of Chopin's Day*

## New Pianos in New Settings

By WENDALL BARNES

THE OLD SQUARE PIANO upon which Louis Moreau Gottschalk made his triumphs in the America of the sixties is, of course, markedly different from the modern concert grand of Hofmann, Iturbi, Grainger and Horowitz recitals of to-day. The change, however, is no less striking than that in all types of pianos during the last fifteen years, when economic conditions have had a pronounced effect upon family life.

Prior to the great war, many pianos were so uniform in style that they were almost as much alike as eggs; for the old-fashioned square piano had been replaced in the living rooms of the country by thousands of uprights and grands, all made from almost identical stock patterns.

Our Victorian grandmothers and great aunts pushed these newcomers against the wall and gave them elegance by the addition of red throws, heavily embroidered with chenille flowers, and trimmed with plush tassels that danced merrily to the tunes of the day. A final decorative filip was supplied by the orderly rows of family portraits ranged across the tops of the pianos.

Then came the great change. The high ceilinged rooms filled with ornate and ponderous furniture were pushed aside by a new order of things. City life, with its congested conditions, made big houses impractical, and both homes and apartments shrank in size so that not even a corner could be spared for the old piano.

A great change in taste accompanied these living conditions, and many of the more artistic decorators and furniture manufacturers, who had long disapproved of the generous proportions of the old furniture, started manufacturing pieces that harkened back to the pure outlines of Duncan Phyfe, Hepplewhite, Sheraton, or Chippendale, or created the new functional designs that were called Modern.

Space wasn't the whole story. While furniture was becoming highly stylized in response to a greater understanding and appreciation of "periods," pianos were still just "uprights or grands, obtainable in either mahogany or walnut." Interior decorators waxed indignant at the suggestion that a piano be put into a carefully planned 18th century room or one done in the modern mode.

It may have been the vogue for Early American interiors that finally set off the revolution in the piano industry that, in the short span of seven years, has lifted piano making to a place among the most progressive of industries.

### *A New Spirit Stirs*

THE FIRST STIRRINGS of new life were evident in 1930, when one of the large New York piano manufacturing companies decided to do something about the constant requests from interior decorators to rebuild the insides of the old square pianos so that they could be used in living rooms

decorated in the Early American style.

Executives of this company came to the conclusion that, as there was such a great demand for a piano solely as a piece of furniture, many more people would want a beautiful piano that was, also, an excellent musical instrument. They searched back in their files and found plans for an old square piano that they had not built for fifty years, and set to work.

The result was a gracefully beautiful piano resembling the old square in appearance, but without its heavy chunkiness. Professional decorators immediately discovered possibilities in the piano, and the public was surprised that a good piano could, also, be beautiful to the eye.

This square type was but the first step that the industry was to take, once manufacturers understood that pianos cannot be sold on artistic merit alone but must be desirable additions to home decoration schemes as well. Once they regarded themselves as makers of fine cabinets, as well as of musical instruments, the piano began to regain its prestige. New designers with new ideals were engaged by all the companies to make pianos that would be in keeping with the new scheme of living.

Early in 1935, the new vertical piano was introduced almost simultaneously by two piano manufacturers. It was designed specifically to meet the problems of apartment and small home dwellers. This new third member of the piano family was strung

vertically as the upright pianos were, but it was forty-five inches in height, and but twenty-four inches in depth.

The success of these pianos was instantaneous, and by the end of the year almost all of the companies had either introduced their own interpretations of the vertical piano or had designers working on plans for such models.

### *The Piano Turns Vertical*

IN A FEW MONTHS manufacturers had worked out many refinements in the popular vertical pianos, which came to be known under the generic terms of "consoles" or "spinets." In some instances, their height had been lowered to thirty-four inches, making the tops of many models no higher than a table.

These pianos answered the need for musical instruments of excellent quality that would harmonize with modern living-rooms. For the first time, pianos were being shown in a complete range of period styles. There was now truly a piano for every home interior, whether it was Spanish Renaissance, 18th Century Traditional, or Modern, in striking contrast to the uniform awkwardness of many of the models typical of the Victorian era.

Moreover, the expert furniture designers, who were responsible for the authenticity of the great many period styles represented, had been commissioned by the piano manu-

*(Continued on Page 817)*



*Above*—An imposing Louis XVI music room with a new type Console piano by Chickering.

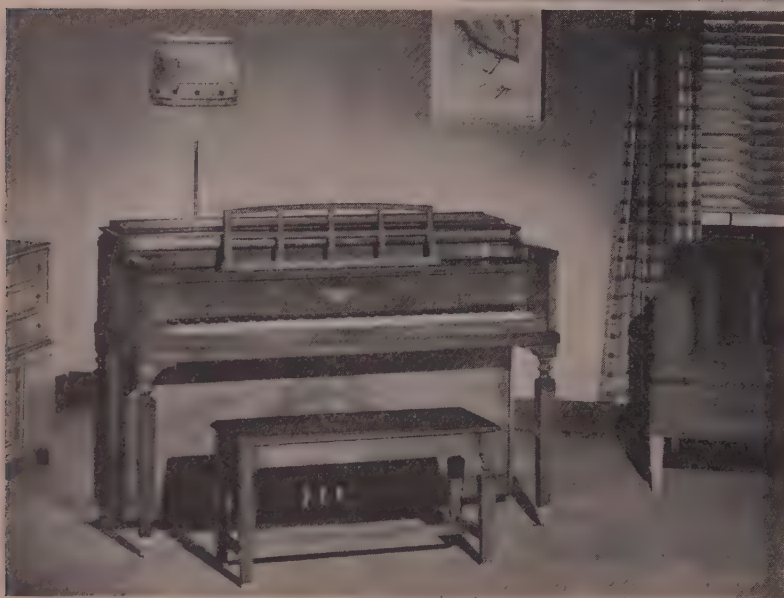


*Above*—A late eighteenth century room with a Steinway & Sons Colonial model Grand piano in mahogany with distinctive boxwood lines.



*Centre*—A chaste and simple Georgian ensemble, with a Georgian type Console piano by Knabe.

*Below*—A room with modern tendencies in which this small Gulbrandsen model fits excellently.



Note how effectively the instruments shown in the pictures on this page enhance the beauty of the rooms.



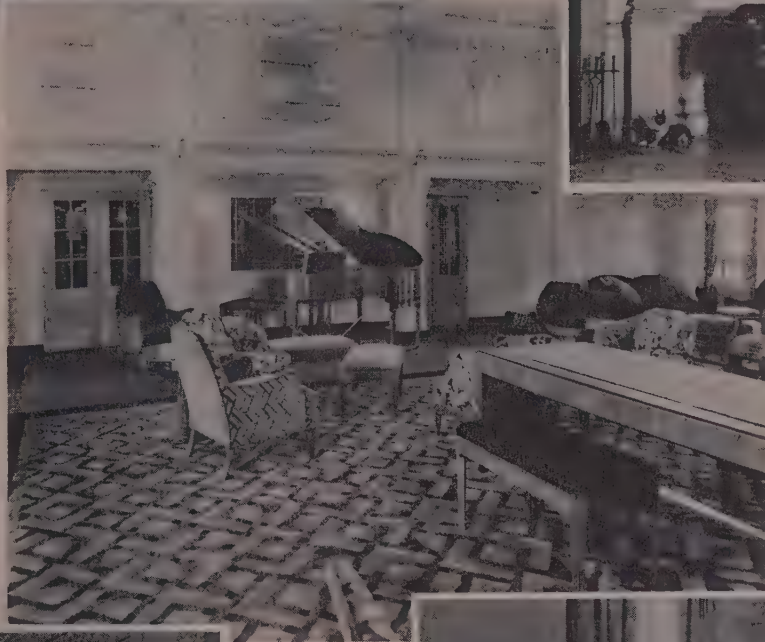
*Below*—In this room, Chippendale dominates. Baldwin Company's new Acrosonic makes an excellent contrast.



*Above*—A very pleasing American Colonial with a suggestion of early Victorian in which Mathushek's finely executed Spinet Grand with authentic lines is most appropriate.



*Above*—An interesting assembly of eighteenth century effects with the Weaver Verti-Mignon piano in early American style.



*Centre*—A salon on shipboard in which the Ivers & Pond Grand appears to excellent advantage.

*Below*—Here is a beautiful case by Stieff evolved from Italian Renaissance with a dignified background.



*Below*—French Louis XV surroundings of classic nature make a fine setting for this beautiful period case by Hardman, Peck & Co.



The piano is naturally the heart of the room in which it is placed and always contributes, as do these instruments, to its charm.



*Above*—A chaste and simple room with a modern atmosphere emphasizing the fine lines of this Story and Clark instrument.



*Above*—The paneled walls and the Oriental rug is a late 18th century expression, in which the Poole piano is very fitting.



*Upper centre*—Italian Renaissance marks this room in which this Kimball grand is especially appropriate and effective.

*Lower centre*—A thoroughly modern vogue is shown in this room with the unique new form of small grand by Wurlitzer. Note the original wing or "butterfly" effect of the lids.



*Above*—Conventional home setting in a modern interior which is greatly enhanced by the fine modeling of this Everett Colonial, Cuban mahogany case.



*Left*—This room shows an American adaptation of the style of Louis XIV with a highly appropriate Jesse French piano.

*Right*—Vose & Company's new small style instrument shows a Colonial design which should fit in with any tastefully furnished modern home.



Imagine how barren these rooms would appear without the interest contributed by these pianos.

# BERCEUSE NOËL

LOUISE WOODBRIDGE

Cantabile con moto

VIOLIN

PIANO

The musical score for "Berceuse Noël" is written for Violin and Piano. It begins with the tempo marking "Cantabile con moto". The key signature has one flat (B-flat), and the time signature is 4/4. The Violin part starts with a piano (*p*) dynamic and features a melodic line with slurs and accents. The Piano part provides harmonic support with chords and moving lines in both the right and left hands. Dynamics range from piano (*p*) to fortissimo (*f*), with crescendos and decrescendos. Performance instructions include "più mosso" (faster), "poco rit." (slightly slower), and "Con tenerezza semplice" (with simple tenderness). The score includes various musical notations such as slurs, accents, and dynamic markings.

R.DEANE SHURE, Op.153

Sw. Soft Strings  
Gt. Fr. Horn  
Ch. Quintadena, Unda Maris, 8' Flute  
Ped. Soft 16'

In a drifting manner, quiet and reposeful - *Not fast*

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808

This page of musical notation is arranged in six systems, each containing three staves. The top staff of each system is for guitar (Gt.) and the bottom two are for piano (pp). The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various musical elements:

- System 1:** Features triplets (indicated by a '3' over the notes) and chords. The piano part has a dynamic marking of *pp*.
- System 2:** Includes a 'Ch.' (Chord) marking and a 'Sw.' (Sustain) marking. The piano part has a dynamic marking of *pp*.
- System 3:** Features a 'rit.' (ritardando) marking and a 'Sw.' (Sustain) marking. The piano part has a dynamic marking of *p*.
- System 4:** Includes a 'Gt.' marking and a 'Ch.' marking. The piano part has a dynamic marking of *p*.
- System 5:** Features a 'Gt.' marking and a 'Ch.' marking. The piano part has a dynamic marking of *pp*.
- System 6:** Includes a 'Gt.' marking and a 'Ch.' marking. The piano part has a dynamic marking of *pp*.

# LADY OF THE GARDENS

SECONDO

GEORGE ROBERTS

Arr. by R. Spaulding Stoughton

Andantino M.M.  $\text{♩} = 56$

*p*

*mf*

*p*

35

*dim.* *rit.* *Fine* *mf*

*più mosso*

*mf*

*mf*

*mf*

*rit.* *D.C.*

# LADY OF THE GARDENS

PRIMO

GEORGE ROBERTS

Arr. by R. Spaulding Stoughton

Andantino M.M.  $\text{♩} = 56$

*p*

*mf*

*p*

*f*

*dim.* *rit.* *Fine* *mf* *più mosso*

*mf*

*f* *rit.* *D.C.*

# PROGRESSIVE MUSIC FOR BRASS CHOIR

## MEDITATION

C.S. MORRISON

Arr. by Bruno Reibold

Largo M.M. ♩ = 56

Piano

*pp* *cresc.* *f* *poco rit.*

*a tempo*

*pp* *cresc.* *f* *dim.* *dim.* *p* *pp*

Moderato

*mf* *rit.*

Tempo I

*mf* *cresc.* *f* *poco rit.* *Ped.*

*a tempo*

*p* *cresc.* *rit.* *p* *Ped.* *sfz*

## 1st B♭ TRUMPET

## MEDITATION

C. S. MORRISON

Largo

a tempo

pp cresc. - - f poco rit. pp cresc. - - f dim.

dim. p pp mf rit. mf

cresc. f poco rit. p cresc. - - f rit. p

## 2nd B♭ TRUMPET

## MEDITATION

C. S. MORRISON

Largo

a tempo

SOLO

pp cresc. - - f poco rit. pp cresc. f dim. p pp

mf SOLO 3 rit. mf

cresc. f poco rit. p cresc. f rit. p

## 1st TROMBONE

## MEDITATION

C. S. MORRISON

Largo

a tempo

pp cresc. - - f poco rit. pp cresc. f dim.

SOLO Moderato SOLO 3 rit. mf

cresc. f poco rit. p cresc. f rit. p

## 2nd TROMBONE and TUBA

## MEDITATION

C. S. MORRISON

Largo

a tempo

pp cresc. - - f poco rit. pp cresc. f dim.

Moderato p pp mf rit. mf

cresc. f poco rit. p cresc. f rit. p

## THE PICNIC PARTY

HENRY S. SAWYER

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# THE PUP AND THE BUNNY

Words and Music by  
MARGARET L. D. STANGER

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# SILENT NIGHT, HOLY NIGHT

FRANZ GRUBER  
Arr. by Myra Adler

Moderato e legato M.M.  $\text{♩} = 104$

Grade 1½.

Si - lent night, ho - ly night, All is calm, all is bright;  
Round yon Vir - gin Moth - er and Child! Ho - ly In - fant, so ten - der and mild,  
Sleep in heav - en - ly peace, Sleep in heav - en - ly peace.

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# MISTRESS MARY

H. P. HOPKINS

Grade 2½. Valse lento M.M.  $\text{♩} = 63$

*mf*  
*a tempo*  
*f animato*  
*rit.*  
*rall.*  
*Fine*  
*f*  
*a tempo*  
*poco rit.*  
*D.C.*

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Grade 1½.

# IN A HAYSTACK

MARGERY McHALE

Lively M.M. ♩ = 96

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Grade 2.

# SKIING

ADA, RICHTER

Allegro M.M. ♩ = 120

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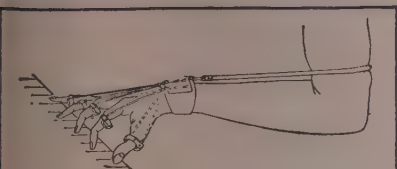
## Striking the Keynote OF LUXURY



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## New Pianos In New Settings

(Continued from Page 803)

facturers to perfect small details in the cabinet work of the instruments. One result was that the backs of some consoles received as much attention as the fronts. Louis XV consoles, for example, were given attractive sliding panels of caning that permitted the instruments to be set away from the wall in more graceful arrangements with other room furnishings. Other period models were given similarly appropriate backs of tapestry and venetian blinds.

### Adding Charm to Beauty

MANY OF THE MANUFACTURERS had turned their attention to using new woods and finishes in the construction of console cases, with the result that hardwood, zebrawood, and boxwood were employed for the first time. Much effort was spent in working with delicate inlays of rosewood and satinwood, and some of the makers of modern models experimented with mirror inlays and chromium trimmings with most effective results.

With the arrival of the new styles, pianos were no longer shoved into the darkest corners of living rooms where they would clash as little as possible with other furnishings. People became proud of their good lines and distinctive finishes, and grouped favorite lounging chairs and lamps about their new pianos so that visitors could gather comfortably about the players.

In planning the arrangement of living rooms, fireplaces began to share honors with the new pianos for being decoration focal points about which "conversation groups" of furniture were placed. Those consoles with finished backs could be set out in the rooms in many different arrangements, but the majority of the new pianos continued to be placed against the wall as near to windows or good artificial lighting as possible.

The most recent innovation in the console pianos has been the use of blonde mahogany and other light woods in their construction. Their vertical styling takes to this smart, light finish exceedingly well, and, combined with other furniture in the same wood, serves to lighten dark rooms and to give a feeling of spaciousness to small ones.

With the console and spinet pianos successfully launched, stylists for the piano companies have turned their attention to grands, for there are many families who have always preferred the distinctive formality of the traditional grand piano.

One company has brought out a very small grand piano of unusual design, in which, for the first time, the traditional wing shape has been replaced by a semi-circular design. The regular top has been split with a center hinge so that the sides can be raised independently, or together, in a "butterfly wing" effect.

With their symmetrically round backs, these pianos can be placed artistically against any wall in a room, doing away with the awkward impression that the curved side of a regulation grand piano makes against a straight wall.

### The Latest Touches

THESE NEW GRANDS are being made in a variety of styles, among them being a modern interpretation using transparent catalin legs and lyre, and a glass music desk that is lighted indirectly.

Technical progress has kept pace with cabinet improvements in all the new pianos, and, in every instance, manufacturers have made instruments that were musically worthy of the finest of their predecessors. The piano industry has learned to do what every other business has done—to make science serve the wants and needs of modern living.

In no stage of the transformation process was it necessary to sacrifice tone to cabinet compactness and beauty because acoustical engineers found ways to give small instruments the tonal quality once possible only in much larger pianos.

The success of the piano revolution is attested by the unprecedented advance made in piano sales during the period of style upheaval. Some manufacturers have reported that their sales for the first half of 1937 were as much as fifty per cent greater than those in 1936 during the same six months. Sales for the entire industry are running three hundred and twelve per cent ahead of 1932, and it is predicted that during 1937 over 130,000 instruments will be sold.

# TONE Splendor

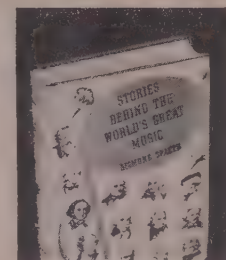
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## MUSICAL BOOKS REVIEWED

### The Metropolitan Book Of the Opera

By PITTS SANBORN and EMIL HILB

The fact that it is the custom in the United States for much opera to be sung in the native tongue of the composer, or rather, in the original language in which it was written, is not the only reason why books of collections of opera plots have been published. As a matter of fact, even when these works are sung in English, it is extremely difficult to make out the words, so deeply are they buried in the musical fabric. The newest of these collections, and one which presents many practical advantages over others we have seen, has just been done by Pitts Sanborn, one of the foremost of American music critics, and Emil Hilb. One hundred and ninety-three operas are included, representing the huge repertory of the Metropolitan during the past fifty-five years; and there is a Preface by Edward Johnson the present General Director of that company.

The stories are told very clearly and helpfully, and the biographical notes are in every way adequate. In these days of weekly operatic broadcasts from the Metropolitan, we can see

a place for this book in every musical home.  
Pages: 396  
Price: \$3.00  
Publisher: Simon and Schuster

### Stories Behind the World's Great Music

By SIGMUND SPAETH

Music and musicians have provided us with splendid romance and curious incidents. Dr. Sigmund Spaeth, in his newly published "Stories Behind The World's Great Music," has selected many of these stories and related them with a gift for making the incidents live. His picture of Brahms is especially fine, as is that of Beethoven with the ode to the Palasthaus Schuppanzigh. There are some three hundred and fifty pages of very readable incidents which the author confesses he had great fun in doing, and which we believe the possessor of the book will have great fun in reading.

Pages: 350  
Price: \$2.50  
Publisher: Whittlesey House

## The Greeks Had a Name for It

THE VIRTUES of music as a therapeutic agent are rediscovered from time to time. This happens despite the fact that the most ancient physicians knew them well, and that in Greece music was regularly employed in the treatment of certain psychic

disturbances and for mental derangements.

In the Old Testament we are told how when the evil spirit was upon Saul, "David took the harp, and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him."



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## Chest Tones or Not?

By GURDON FORY

**I**N RECENT DECADES there has been heard a great deal too much about the ruinous effects of the use of chest tones in women's voices. Upon what is this ridiculous idea founded and where did it originate? Strangely, it seems most prevalent among women teachers, who should, because of their opportunity for intimate knowledge of the subject, know a good deal better.

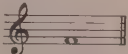
Nature has given chest tones as a part of every contralto voice, every mezzo voice, every dramatic soprano, every coloratura and even of a great many pure lyrics. I have rarely known a woman's voice that did not possess chest tones. Why is their use taboo? Men use them. In fact it is very rare to find a male voice that is not two-thirds chest. Many male voices are entirely chest.

Of course, the wrong use of chest tones is ruinous. It is ruinous to male and female voices alike. But so also is the wrong use of medium tones and of head tones. One is as dangerous as the other.

### *The Kernel of the Problem*

BUT WHY may there not be a right use of chest tones even in female voices? When so good an authority as Madame Nellie Melba commends the use of chest tones and says that she herself uses them from her lowest tones up to

Ex. 1



Any who abhor chest tones should get a mild "jolt" if not enlightenment and should be persuaded to give the matter open minded attention. If Madame Melba has this attitude toward chest tones her teachers must also have had it and that is something to think about too.

In working with women singers for more and better chest tones I have found that there are two principal objections which soon come out, and I have encountered them both so frequently that I think they

must be quite general. The first is that the chest tone has a rough masculine quality or that it is unmusical. That may, in some cases, be true just as the head tones are at first complained of as being "squeaky." An undeveloped chest tone may be as far from what it should be as an undeveloped head tone. Is that reasonable? I think it is. A chest tone need not be throaty nor guttural nor tight although many are. In fact a good chest tone is a very free tone in its natural range and will stand a tremendous amount of hard work.

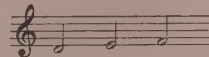
And so, as we go to work for more and better chest tones, the first great requisite is a free throat—"let go at the throat." Beginning about middle C work downward in full voice using "ah" on each tone as far as a free production can be managed. Do not "cover" the tone—"ah" gives the open quality necessary. Try to open the voice downward. Yawning helps. Do not squeeze the tone but open it down. Do not muffle nor cover it with "oo" but try to make it clear and ringing. Do not hesitate to work as low as the voice will go without forcing or squeezing. This is very beneficial work because of the action of the laryngeal muscles it calls for and because the lowest tones use the vocal cords in their entire length, breadth and thickness. This use of the entire cord is like a good substantial foundation under a wall or chimney. The higher ranges use less and less of the cord. With more and better use these low tones become more musical and you will find you can give them as lovely a quality as you try to give them. They will strengthen too and will give the low range a firmness and a carrying power that it could never have from the carrying down of the medium register which becomes breathy and flabby and has no emotional nor dramatic power. A medium tone carried too low is just as ineffective as a head tone carried too low. Every soprano understands what this means.

The second reason given for abhorring chest tones is "the break." This break

does, unfortunately, very often exist between the chest and middle registers. But so does a break often exist between the middle register and the head register. One is no more difficult to bridge than the other if you but give them both equal attention. This is what most teachers do not do. There is no break that cannot be bridged if the right kind of work is begun in time and continued long enough.

The first requisite for the repair of the break is, of course, the old panacea "open and free the throat." As you work upward from middle C gradually work in "oo" and mix it strongly with "ah." This gives the tone what is spoken of by many as a "covered" quality which is desirable as you approach

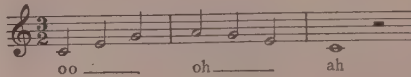
Ex. 2



the notes which mark the upper limits of the chest register.

An exercise like this is splendid—nothing could be better:

Ex. 3



Beginning at middle C work upward until you are entirely out of the chest and into the middle register. At the break you will feel a tendency to take on new adjustments at the throat, soft palate, and tongue. Keep a free throat and allow these adjustments to go on as smoothly as possible. Do not try to prevent them. Change where it is easiest to change and keep at it. I can encourage you by telling you that this change really feels worse than it sounds. Try to make it as little apparent as possible. This is a matter at which you will become more and more skillful. It is one of the arts of the singer. Eventually there should be no noticeable break because the shifting which must take place does so gradually and not suddenly as it did at first.

I am convinced, after many years, that better results are obtained by working this way from the lower tones upward than from the middle tones downward. There is a full and noble quality given the entire voice that can never come from the top downward. The covered quality of the "oo" overcomes the danger of carrying an open tone too high which is, as we all should know, a ruinous process. The right kind of "oo" gives a forward tone with a lovely clear roundness and not the hooty or muffled quality which comes from too much shaping and puckering at the lips or at the back of the throat. Let the tone be placed not at the lips but in the front part of the roof of the mouth above the front teeth.

The lamentable scarcity of contraltos in this country may, in part at least, be attributed to this all too general taboo that seems to have been put upon chest tones. Low tones may be opened downward as well as high tones may be opened upward. They may be strengthened by proper use and their quality vastly improved. The range also may be increased in that direction. Too many can think of nothing but high tones. Of course to make a contralto you must have the voice—the diagnosis must be correctly made. It might be advisable in some cases where the break is old and extremely bad to ignore the chest tones especially in a soprano if the high range is compensating and the chest tones feeble.

There is scarcely a famous woman singer who does not, on occasion, use chest tones and if they use them they must surely have practiced them at least to the point where they can be relied upon as a legitimate part of the voice. It is true that some will never like chest tones just as it is also true that some will never like high tones. It is also true that many use chest tones and do not know it or use them under another name. Nevertheless a good chest tone by any other name is still a good chest tone.

## The Mental and Physical Concepts in Song

By LUZERN ORRIN HUEY

**I**NSISTENCE that the pupil first conceive mentally the nature or quality of the tone to be produced has always seemed more of a drawback than a help to vocal progress. In this connection we recall a certain ambitious student who did have a very definite concept of the tone he wanted. It was a tone of pure lyric tenor quality. He related how that one day while practicing he actually, but accidentally, had given voice to just one note that satisfied his concept; but that, to this day, he has never been able to repeat it. Nor should he ever try; because, as it turned out, his voice is a tenor more dramatic than lyric,

with broad, sonorous upper tones that, in our opinion, transcend the beauty and power of tones of purely lyric quality.

Nature decides for us what shall be our voice—whether soprano, alto, tenor, barytone, or bass—including the subdivisions of each class. Then why worry about the quality, range and power of voice? No concept can change it. The reasonable thing for us to do is to manipulate and exercise this instrument so that its natural range, power and quality shall be developed to the utmost of beauty and skill of which they are capable.

The voice is not the instrument. What

we need more than anything else is a concept of how the instrument develops. We must understand the power of mind over the instrument; but above even that, we must understand the power of the instrument over the mind. In times past it has been customary to allow the mental-tonal concept undisputed sway; but we are beginning to delve a little deeper into this mystery of voice. Even our conception of mind is undergoing a change.

### *The Physical Concept*

IN THE STUDY of voice expansion, two different concepts are involved. One re-

lates to the tone; the other relates to the instrument which produces the tone. The concept that relates to the instrument we might designate as the physical concept, to distinguish it from the tonal concept; although tone is physical. The physical concept has been defined as the mental consciousness of physical action. But this definition is incomplete. Physical concept may be defined as a mental consciousness of the physical tone-developing processes which take place within the instrument during the developing of the voice. Obviously this must include much more than the concept which takes cognizance of action

of the involuntary muscles in producing one. Even the most intimate acquaintance with the action of the involuntary muscles will be of no practical assistance, as long as they function automatically and correctly, without interference from the voluntary muscles under direction of the will.

The processes that take place within the vocal organism during an extended period of sustained phonation, lead to a change in the organic structure of the tone producing mechanism, the brain, and the body. This means that properly sustained tonal vibrations constitute an electro-magnetic force that tends to increase the vibrations of cell life in the vocal organ proper, in the brain, and in the torso or trunk—all resulting in an increased vibratory response throughout the vocal organism, an increased mental activity, especially as it concerns the voice, and a vibratory action reaching to and involving the solar plexus, which is the seat or source of bodily vibration. This explains why tone volume increases without the application of increased pressure. The physical concept, unless highly developed, will take no cognizance of this phase of vocal expansion.

### Vocal Automatism

THIS BRINGS US to another phase of action, or vocal automatism. Vocal automatism implies the presence within the instrument of a neuro-muscular intelligence, or nerve-muscle sense, which operates automatically to develop the voice by allowing unhampered functional activity of the involuntary tone producing muscles as the dominant motive in vocal expansion, while, at the same time preserving the physical integrity of the instrument. Although, to begin with, vocal automatism depends upon a correct mental concept of how the voice should be started and how the instrument develops; it functions to dominate while working in harmony with enlightened mental suggestion. This would seem to indicate that what we understand as thought

or intelligence is not exclusively confined to the brain but may originate within the vocal organ proper, during extended periods of sustained or controlled phonation.

The generating of thought is commonly regarded as a purely mental process in which the appreciable activity of matter is not involved. But we find that the generating of thought involves the activity of matter in practically the same manner as the generating of sound or tone. That is, it creates a vibratory activity in the brain, accompanied by sound or tone, though inaudible to the unaided human ear. Vocal automatism, as an extension of the Creative Principle, takes cognizance of the untrained vocal organism, not as a musical instrument but primarily as an undeveloped sound-producing apparatus, which, at the same time it operates to prepare and adjust it to function as a musical instrument. When neuro-muscular intelligence is allowed to become an active guiding principle, vocal expansion is limited only by the deterioration of physical integrity.

Neuro-muscular intelligence begins to function only after the first phase of tone production, as started through direct or voluntary action, becomes automatic; that is to say, after the desired primary results can be accomplished without further direct mental attention or physical effort. From that point on, or during the period of voice building, neuro-muscular intelligence governs phonation through reflex action, or by suggesting what the action should be.

In taking cognizance of the untrained vocal organism as a sound-producing apparatus, neuro-muscular intelligence, unless interfered with, operates to bring about a coordination of the various voice units or centers of force, as forming the supporting factors essential to the well developed voice. That is, it will not sanction, as permanent, a phonative action directed exclusively to any particular area of reinforcement to the neglect of other available areas, regardless of the tone so produced.

## Good Diction and Good Tone Inseparable

By WILBUR ALONZA SKILES

WITH A MORE DISTINCT and intricate phonetic technic than most other languages, English is at the same time one of the most beautiful tongues in which to speak or sing. No other has such a richness of flexibility; no other has such a treasure of tone color in its vowels. The singer who complains that English cannot be made beautiful in song is just too lazy to develop the technic necessary to making it so.

To attain this end the singer must obtain such a command of the vocal organs as to be able to produce both vowels and consonants according to their true values in cultured speech, must do this so that every sound is delivered intelligibly to the listener, and must do this without loss of beauty in the singing tone. It has been said that "The only thing wrong with the English language is that it doesn't care who uses it." Which is entirely true; for such deficiencies as are too often heard in the singing of our vernacular are invariably attributable to the singer and not to the language.

The singer whose diction is based upon phonetics can sing intelligibly and beautifully in any language. For this he must have a thorough understanding of the phonology of the language, so that he can separate any word or syllable of a word into its component elements and then sound these according to their true values. To acquire this ability, he should go first to a highly competent teacher of the spoken word. Not the one who indulges in a lot of affected dramatics, but that one who can teach the speaker to inhale a deep breath naturally and then as this is exhaled can

turn it into a stream of richly mellow and beautifully articulated words.

Supplementary to this study, the radio offers a continuous course in beautiful diction. There are announcers and commentators to whom it is a joy to listen. And these are not always the popular idols, who are often more apt to be interested in seeming clever than in being clear. Among the women Geraldine Farrar, as commentator for the Metropolitan Opera Company, was a model for beautifully colored vowels and effortless clarity of enunciation. Dr. Walter Damrosch has the same happy faculty. Study the methods of these, and others of their type, analyze their methods of securing their great beauty of diction by the use of the simplest of means, and then work daily (and nightly, too) to acquire their "style." Yes, do not be afraid to imitate at first; but make this but a stepping stone to the time when you shall have made their methods your own so that this art shall have become a part of your daily speech, and from this to your song. For, of course, all of this time you will have been incorporating this polished speech into the phrases of your song.

After all, song is but speech with the tones that are latent in every spoken word caught and sustained in flowing melody. Then, in all these efforts, keep at the fore in your mind that great art is but "truth beautifully expressed," and this with such simplicity and naturalness that the art is not apparent; and some day your name, though it be but Jenny Brown, may be among the chosen few enrolled by Fame.

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# THE ORGANIST'S ETUDE

It is the ambition of THE ETUDE to make this department an "Organist's Etude" complete in itself

## And So We Study the Technic of the Modern Organ

By HOWARD H. EDGERTON

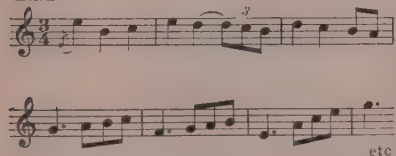
THE CHARACTERISTICS of the organist's manual technic differ widely with each individual. That deadly "sameness," which some people associate with the organ, arises partly from the nature of the instrument, partly from awkward handling of registration, and, of course, is sometimes due to the composition itself.

The principal discrepancy may certainly lie in the handling of stops, of pedal work, or of speed. But putting all this aside, any two organists are almost sure to identify themselves by their use of the keys alone.

There is generally an appreciable unlikeness between a church and theater organist, due, probably, to variation in their routines; and of the two the former is usually to be preferred, as far as manual technic goes. The church organist, on the other hand, while quite often able to play more difficult pieces (though not always), is more apt to employ a soggy continued *legato*.

Now the proper playing of *cantabile* discloses the master. In other words, phrasing, or the lack of it, makes melody eloquent. If the organist is to phrase a slow movement intelligibly, he must remember that the only means of accentuation, except for the swell pedal, is the judicious mixture of *staccato* and *legato*. Take the following example from Wagner,

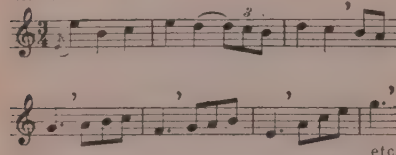
Ex. 1



How often this is heard as one long, breathless, *legato*, even with the bass to give some sort of form to it. After all, it was written as a song, and a singer must breathe. So it should be axiomatic with any musician that in the interpretation of this melody "phrasing" will follow the laws of correct breathing of the singer. That is, any phrase, which continues without relief beyond the average person's lung capacity, creates an instinctive sense of incredulity in the listener. Instinctively he simply does not believe it, because he feels the impossibility of singing it. And this law applies to practically all musical melody. When you destroy the plausibility of a phrase you destroy its meaning, and it has little effect except to irritate.

So far as breathing marks go, for the example just given they should be as follows:

Ex. 2



(This is an "instrumentalist's phrasings" and does not conform at all with the "breathing" of leading artists in singing the *Prize Song*.—Ed.)

It is wrong to hold down certain notes in one sustained blast for very long at a time. This is contrary to nature, and the ear automatically rebels. Many composers have been careless about this, and they probably will continue to be, but the organist freely employs his license in other directions, so why not here?

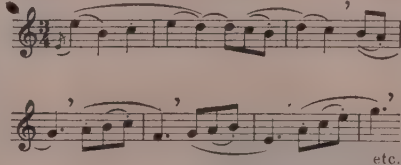
Del Castillo, the Boston organist, says, "Due to the organ characteristic of a tone sounding only as long as it is held down, in contrast to the piano, organists have gone to ridiculous extremes in making a fetish of insisting on too much unrelieved *legato*. The fact that an organ note cannot be accented, as on a piano, by pressing harder, indicates that there must be a resort to other means; and the easiest means is that of detached touch to give greater life and *marcato*."

Listen to any good orchestra. The phrasing is a living, tangible thing. And, especially in the winds, there are no long-drawn, meaningless streams of tones.

Unfortunately the organ has no means of accentuating the notes of a motif other than by varying the length of its tones. The swell organ is useful in *crescendo*; but the performer who attempts to use it for rhythmic stress in close quarters is wasting his time. The shutter and pedal mechanism will operate just so fast, and abrupt opening and closing gives an absurd sense of unreality. Also, when some *aria* is brought out of the swell to other pipes, the contrast is too great, if the organist has been attempting to accent certain notes with the swell pedal. Therefore, in phrasing a passage, the king of instruments falls back upon his only recourse, *staccato* and *legato*, and the points between the two extremes.

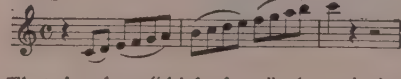
The chords accompanying a melody will generally serve to mark it sufficiently for ordinary comfort, but the great organist is never satisfied with this. The previous example will show how *staccato* and *legato* may be combined to lend meaning and distinction to the phrase.

Ex. 3



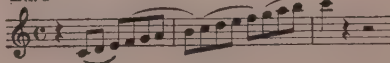
So much for the slow, *cantabile* passage. The same thing applies, with certain variations, to fast sections. Most musicians, let alone organists, make the mistake of "thinking from" instead of "thinking toward" each musical landmark. For instance, most players render the following scale passage as marked.

Ex. 4



That is, they "think from" the principal beat as though the following notes were little, unrelated incidents with their climax behind them. Here is the way it should sound.

Ex. 5



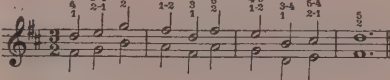
That is, they should "think toward" each heavy beat, as though the secondary notes were carefully graduated steps leading forward to a logical and necessary climax.

The organ demands this treatment, perhaps more than any other instrument, yet actually receives it more seldom. Any one may convince himself of this by listening carefully to the average organist.

In slow passages the organist always has been granted a wide latitude in fingering, in order to compensate for lack of a sustaining device. This has led to carelessness and an unwarranted liberty in regard to the most efficient manner of covering scales and arpeggios in faster tempo. Certain fingerings have been found best for individual scales, because of the construction of the human hand. To disregard these fingerings, either through ignorance or lack of proper practice, is to place one's self at an unnecessary disadvantage.

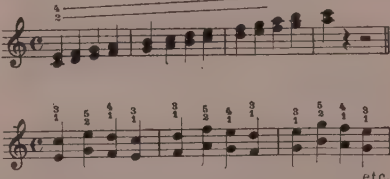
Octaves (one hand) are seldom needed or effective in organ writing, because of coupling facilities which duplicate the effect. There are instances when octaves in castanets, xylophone or other novelty stops are used in *staccato*. However, thirds and sixths are frequent and beautiful, constituting nevertheless a bane for the inexperienced or incompetent performer. In slow tempo the following fingering for sixths is not unusual, to obtain deep legato,

Ex. 6



The figures after the dashes above some chords in this example indicate the "organ shift," which means that the fingers change places as indicated while they hold down the keys. This is not so laborious a process as it seems, and the good organist does it smoothly and in good tempo when unrelieved *legato* is required for a short passage. But with faster tempo, and in places where half *staccato* is employed to accentuate a phrase, sixths as well as thirds are properly played in piano keyboard style.

Ex. 7



The pianist is trained to accent his fingers as they pass over the keys of some musical figure, as well as articulate them in regard to length of tone; but an organist is merely wasting time and energy if he tries to accent by pressing some keys harder than others, or by pressing more or less after the pipe is open. But his special province is *length of tone*; and here lies his great opportunity to obtain color in his playing.

This applies to chords as well as to single voices. The threefold accompaniment to the waltz, for instance, is susceptible to great alteration, and may be at one time a drab horror and at another a thing of lilting beauty. Play the four measures below, making each beat exactly alike; then play it again as marked, and the point will be carried.

Ex. 8



The same thing holds good, of course, in the consideration of any chords; and as these will be seldom so marked it is evident that the better musician one is the better organist he will be.

We have considered some fundamental points in the technic of interpretation. We have also touched upon fingering and its importance. In general, the good pianist may possibly make a good organist, if he is adaptable. For the same reasons, however, the good organist infrequently makes a good pianist, because he will have "ironed out" finger accent as regards volume in favor of accent in regard to duration.

The principal difference between the finger action of the pianist and that of the organist should be that the latter stays a bit closer to the keys. Not that his movements are any more restricted or confined, but that his instrument, if it has anywhere near the correct action, requires the minimum of wrist and arm behind each tone. Nonetheless, the organist cannot disregard forearm rotation. His hand, or fingers, must have something to react against, for the weight of individual fingers, or of the whole hand, for that matter, is perfectly useless by itself.

As the subject of rotation has been so widely discussed of late years, it is perhaps unnecessary for us to go into it at length. Suffice it to say that, as the hand must act behind each movement of the fingers, and the fingers are on both sides of the hand's center of gravity, the hand is able to follow the fingers most easily with slight, almost invisible turns. And it is physically impossible to turn the hand in this way without turning the forearm.

### The Organ Touch

THERE IS SOMETHING in the good organist's technic which makes it appear similar to the action of the clavichordist—a perpetual smoothness, even though he may be executing a passage in full organ which would overpower an orchestra. His movements are wholly supple, free from all angularity and tenseness.

The fingers never should be raised high, nor the keys struck. A smooth pressure is all that is required. Indeed, modern pianists have come to this conclusion with their own instrument. They have finally realized that the only percussion necessary is that of the hammer against the strings. The organ gives a short, sharp tone with the minimum of key action; and certainly the hand or finger should strive for a close relation to the nature and peculiarities of the keyboard. But the organist must watch

carefully for that deplorable variation in action of several manuals, even in the same console. He may regulate his touch to one manual, and then find himself skipping tones on another with harder action. If he uses an unfamiliar instrument he must employ a touch firm enough to take care of such discrepancies. If an organist desires a bigger *staccato* tone, or more volume, he makes no change in his manner of playing, but unstops a larger pipe.

In considering the modern phase of triple or even quadruple manual work, or "thumb-

playing" on a lower manual than that upon which the other fingers are operating, it can only be said that when the organist has reached this stage of virtuosity he needs fewer comments and more practice. The ultimate technic is that which can cope successfully with Bach. Of course, in his mightiest form, this master's extended contrapuntal flights can be handled adequately only by a full ensemble; but there is always a new peak in his amazingly fertile range of compositions for the aspiring organist to scale.

## Service Programs

By WILLIAM H. BUCKLEY

IT IS AN excellent idea to plan the service programs at least a month ahead and to let the soloists know what is to be expected of them, so that they can give their best services. Of course this will be done with the cooperation of your pastor; but, even if he has not planned his services, there will be few occasions when the programs must be changed, if they are well chosen.

"What shall we sing?" is usually a burning question. But it is easily answered. A teacher came from Columbia University to act as Dean of the women's section of our small local college. After two years she left us, to accept a more important post on the Pacific coast. As she bade me goodbye she remarked, "I want to thank you for your music. When I left New York I felt that the greatest sacrifice I was making was the giving up of the privilege of hearing the splendid musical services each Sunday. You can understand my amazement

when I found those selfsame services continued here by your choir. You sing the same anthems and solos and play the same organ numbers which delighted me in the East. How do you do it?"

"It is quite simple," I replied. "I subscribe to choir magazines which publish the programs of the leading churches of the East. Each month, I enter every number on a list. When I find the same composition appearing on a number of different programs, I assume that it must have merit; so I order a sample copy. If, upon examination, I find it suitable for my choir, I place it on my list for future use. Although our general average of voices may not be equal to the New York standard, there is nothing to prevent our presentation of the same numbers."

Whenever possible, choir library catalogues should be exchanged with out of town directors, as in this way lists of tested anthems may be secured.

## Hymns: The Part They Have Played in the Development of Music

By LYNN C. CHAMBERS

ONE OF THE EARLIEST forms of music, as we now know it, was the Gregorian Chant, and we find that the Church did more than any other one agency to further the art of music, while it was in its infancy. We find, of course, different rhythms and forms of tribal music earlier than this; but it was the chant and later the hymn that was used as a means of worship and musical expression before sonatas, symphonies, and all the other forms appeared.

Have we stopped to think just how closely related are the hymn tunes of the church to the folk songs of the countries from which they originated? A good example of this is *Come, Thou Almighty King*, which has been credited to Charles Wesley. (Charles Wesley nor his brother John ever claimed the credit for writing this song, and the true writer has remained unknown.) This hymn was sung

originally to the same tune as our *America* and England's *God, Save The King*; and a comparison will show a marked similarity between the words of *God Save The King*, and *Come, Thou Almighty King*.

We find in many instances where beautiful hymns have been written and the writer has remained unknown. They have won a place in the hearts of the people, equal to the folk song. W. S. Pitts' *The Church In The Wildwood* could be classed among the "folk song hymns," as it is sung and enjoyed from the woods of Maine to the Plains of Texas; in the hearts of the great cities and in the most remote rural sections, where it is often sung unaccompanied.

The hymns of the church have nestled into the hearts of the people, doing more for the development of music appreciation and creating a greater love for music than any other form of the tone art.

## Keep Your Musical Information Orderly

By D. R. ADAMSON

ANYTHING that will speed up our mental processes will at least tend to help our memories and our work in general. After all, we play with our heads far more than with our hands. There is nothing that will help us so much as orderliness. Orderliness in acquiring our information and orderliness in storing it away for future use.

Try this: Everytime that you see an item or an article in a book or magazine, that seems of value to you, put a mark against it, tear it out or otherwise tag it, until you are at liberty to write a short resume of it in your own words. There is no better way to appropriate to oneself the vast amount of usable information that appears in a

magazine like THE ETUDE, than just this simple scheme.

Have a loose leaf note book with several sections for Piano, Organ, Voice, Choir or whatever interests you. When reading each month's issue, check any article or item that appeals to you as being of value, and at your first opportunity write up a short transcript of the idea. In time, your scrap book will be as valuable to you as a Post Graduate course, and much more a part of your own thinking.

The proper functioning of that part of our mentality that we call our memory, is like a good draught to a furnace. It brings out its utmost capabilities.

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—Bill Johnston's "Joy Book."

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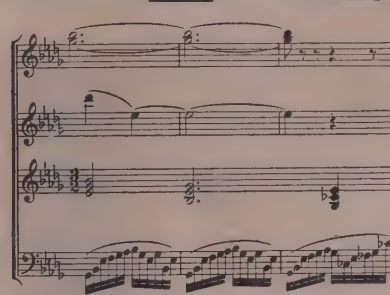
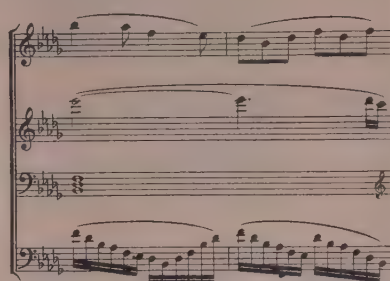
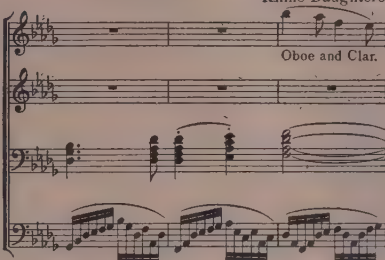
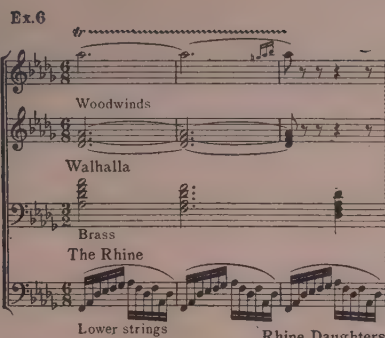


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## Bands and Orchestras

(Continued from Page 785)



Later, there is subjoined to these motifs that of *Divine Power* (in the basses). As the close is approached we hear once more the ever stirring theme of *Siegfried*, *Guardian of the Sword* (trumpets and trombones) against that of *Götterdämmerung* in the upper winds and strings. These are succeeded by the motif of *Redemption By Love*, which now stands forth alone in all its glory. A final long chord brings the most epic of music dramas to its conclusion.

\* \* \* \* \*

Music resembles poetry of smooth and perfect rhythm.—Colin McAlpin.

## Lessons from Beethoven's Sketch Book

(Continued from Page 780)

Romaine Rolland, and the opinion of the French otologist, Dr. Marriage, it was the intensity of Beethoven's mental processes which is thought to have induced his deafness, by congestion of the auditory centers in the brain.

### A Safe Method for Young Composers

FAMILIARITY WITH BEETHOVEN'S SKETCHES gives us a more intimate contact with his mental processes and a better comprehension of the evolution of his complete works. From such a study a few important lessons may be derived, which may be of help to budding composers. One prime lesson is the importance of jotting down musical ideas, which usually are so fleeting that unless caught on the wing they are forever gone. Second is the importance of revision, revision and more revision. Original inspiration in itself does not seem sufficient foundation for the creation of a masterpiece. The inspiration must be well compounded with thought, patience and work. Usually the young composer is too readily

satisfied with his first efforts, if they are at all passable. Beethoven, genius though he was, never was quite satisfied with his efforts. Witness the four overtures to "Fidelio."

There is an anecdote that a sonata was already being engraved for printing when the publisher received a hurried note from Beethoven with instructions concerning a minor modification at the very beginning of the composition. Sometimes he began to work over themes which he had laid aside ten or fifteen years previously. There are at present in existence forty of the Beethoven sketchbooks, extending from 1798 to 1827. Nottebohm was the first to describe them in four classical studies of musical interpretation and criticism. Such studies are invaluable alike to the future composer, the musical historian, and the critical student of musical composition. It is suggested that more systematic efforts be made to have published the musical sketchbooks of other great composers. Some enthusiastic music publisher will find a thankful and a profitable task in this fascinating field which is practically unexplored.

\* \* \* \* \*

### Imaginative Youth

"It is on the early works of Mendelssohn and Schumann—and even of Chopin—that the spotlight of fame rests. Mendelssohn's Overture to "A Midsummer Night's Dream," and Chopin's "Sonata in C minor" would be enough to guarantee the composers their places among the masters. And Schumann could have stopped with the C major Fantasy, Op. 17, without losing his share of immortality. It is a different question with Brahms. Brahms is one of the great composers who reached fulfillment, and, however doleful his last year, he had at least the good fortune to finish his task.—Alfred Einstein, in the Musical Quarterly.



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# THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself.



## Caring For Your Violin

By HERBERT SANGER

**T**HERE IS A great deal of truth in the saying that every good violinist must wear out a violin before he attains prominence. But perhaps no one makes more mistakes in caring for his instrument than the zealous student who constantly tries to improve its tone by a continual juggling of strings, bridges, pegs, or sound post. He is likely to try to clean the rosin off the instrument with a varnish remover, or to do any one of a dozen other ruinous acts before he learns a sad lesson. It is for such students that this article is presented.

The most effective cleaner, for rosin and grease that has accumulated on the violin, is turpentine. Dip a muslin cloth in turpentine and wet the coated area. Wait one minute for the liquid to soften the rosin, then rub off briskly with a dry part of the cloth. If all the rosin has not been removed, apply turpentine as before and rub briskly till the surface is bright and glossy. If too much turpentine is applied, the cloth will stick to the violin. It is important that the turpentine be left on the violin for only a minute at a time, because otherwise some of the varnish may be dissolved. This will be noticed by the yellow tinge that will appear on the cloth.

Most violinists know that the strings of a violin should be kept clean and smooth, but how to clean them is not so well understood. Moisten a muslin cloth with turpentine, pinch the cloth around the string between the thumb and index finger and slide the cleaner back and forth despite the terrible squeals of protest. All dirt, grease and rosin will disappear as if by magic. After this has been done, some loose fiber of gut may protrude from the A or D strings. These may be clipped off close to the string, to prevent buzzing when the string is pressed against the fingerboard. This is best done with a keen safety razor blade; which is very useful also in cutting new lengths of gut strings. Incidentally, it may be used also to trim the catlike claws of some violinists who apparently do not know that their long nails prevent perfect tone production.

### *That Tantalizing Buzz*

MUCH ADVICE has been given on how to prevent buzzing of strings, but there is really little that can be done if the buzzing occurs within the string itself. Such a noise is due to loose winding, failure to use silk floss between the gut and metal (as may be the case with cheap strings), or to a break in the winding itself. Application of sweet oil or olive oil is helpful, because it expands the gut somewhat. This should be applied always at a time when the violin is not going to be used for several hours. After the oil has been absorbed, the strings should be wiped very dry. Gut strings are helped especially by this application, giving forth a sweet, ringing tone of great flexibility after such a treatment. The oil prevents expansion and contraction, due to sweat or atmospheric humidity. A well oiled string rarely breaks from these conditions.

When gut strings are played a great deal they are likely to be worn flat near the bridge. This flatness causes the string to be scratchy, so that it does not have a uniform volume of tone. If the string is several months old and is becoming brittle, it should be discarded. Occasionally, however, when the string is comparatively new and the flatness has been caused by vigorous playing over a short period, it will be found economical to turn the string end for end. Its length must be such that none of the flattened portion lies between the nut and the bridge, and that none of the part that was wrapped around the peg comes into contact with the violin bow. Unless the gut is still very pliable, the twisted part that was wrapped around the peg will make a scratchy tone.

Buying new strings is not so easy as one might imagine, even for the good violinist. There are many brands from which to choose, and dealers sometimes know very little about the strings they sell. Nor is the brand of a string always a safe guide to follow, because a string that has been kept in stock too long will become hard and brittle, no matter what its name. On the other hand, a string that is of so called "strictly fresh" gut may be too elastic. It will stretch and stretch for days, and will be very difficult to keep in tune. The most important points to be observed are the finish and structure of the strings and their proper relative sizes. Even then, when they are tuned to pitch, some strings that appeared to be of the right size will be found too tense or too pliable to finger easily.

The best gut strings are usually transparent, well polished, and do not show the twistings of the separate strands. Under a reading glass they appear perfectly round and uniform in thickness from end to end. When bent double at the ends, they are not too pliable; neither are they so stiff as to untwist and make a cracking sound when tied in a knot. The use of a set of gut strings of the same brand is advisable, where perfect gauge is necessary, for if the strings are advertised as being perfect in fifths, it is altogether likely that they are; and if they do not appear to finger correctly, the height of the bridge or nut may need altering for one or more strings. Inequalities of the fingerboard, caused by the strings wearing grooves in the wood, will also cause the tone to be untrue. This may even cause buzzing or rattling of the string. The only remedy is a new fingerboard or a perfect resurfacing of the old one by a competent violin repairer. Many a fine string has been adjudged poor because it rattled against a pitted fingerboard.

When a violin is well strung and tuned to standard pitch, each of the four strings should exert an equal pressure upon the edge of the bridge. Because the tension of the various strings is different, it is apparent that their thickness will have to vary. This variation in thickness is one that is hard to define, since some violinists prefer metal strings; some use three gut strings

and a wound G; others use gut A's and D's and metallic G and E strings. Where used together, a gut A should never be more than two-thirds the thickness of a gut D. An aluminum D should be smaller than a gut D in proportion to the gut A, because a wound string produces greater volume per unit of tension than does a gut string of the same gauge. Because of its smaller diameter, the aluminum D is easier to finger than the gut D. It is rapidly becoming the choice of many violinists.

### *The All Important G String*

THE TONE VOLUME of the G string is probably one of the most neglected points about the average violin. A common fault is a too loud tone that drowns that of the D string when double stops are played. The structure of a good G string includes a prestretched gut core, a winding of silk floss, and an outer winding of spun silver or gold wire. Tone volume will depend upon the thickness of these three structures in proportion to each other. Strings which have a very loud tone almost invariably have a thick core. Those which buzz do not have enough silk floss evenly distributed throughout their length. It is always best to buy a G string of smaller diameter than the D, regardless of whether the D is gut or aluminum.

Of all the strings, the E seems to be the most durable; that is, if it is a steel E. Criticism of this string sometimes is heard concerning its "wiry," "tinny," or "squealing" sounds. However, modern alloy steels have been used to such advantage that it is now possible to buy steel E strings that are flexible, resilient, tough and non-elastic. If the gauge of this string is too large, it will make the tone too brilliant and destroy the flexibility. A too soft steel will not stay in tune because it is elastic. If such a string is bought through an error, it should be destroyed and brand after brand should be tried until the right quality is obtained. Steel strings are cheap.

When putting on new strings, they should be changed one at a time. The new string is put on and tightened to pitch before

removing the next one. Gut strings may be stretched with the index finger to take up more quickly their natural elasticity; but this should not be done with a G string, because the gut already has been stretched and the winding coils might be pulled apart, causing a rattle to develop.

It is always a good plan to tie a knot in the end of each string after it has been run through the hole in the peg, to prevent slipping. A film of soap, rubbed on the bearing surfaces of the pegs at this time, will make them turn more easily and noiselessly. Chalk is not needed on a properly fitted peg, if these suggestions for tuning are followed. When tuning a violin, pull out the peg slightly, at the same time turning it backward to relax the string a trifle. Bow the string to produce a trial tone and then tighten the peg by pressing it into its socket as the tone of the string reaches the desired pitch. If the tone is too high, relax slightly and then tune up again. Relaxing the string before tuning often prevents breakage. Besides, it makes the peg turn smoothly and prevents noises.

For a violin to give its best tone, it must be played with a good bow. Never allow a bow to become greasy or dirty, so that the hair slips on the strings. To clean it, put the hairs under a slight tension and wash them with soap and warm water; rinse thoroughly, being careful not to use too much water. Dry the relaxed hair fifteen minutes, then tighten the bow and apply cake rosin while the hair is still damp. Afterward, relax the hair to allow complete drying.

Proper care of the violin and bow includes a regard for temperature changes. Never tighten a violin bow in a cold room and then take it into a warm room to play. The hair may contract so much from the heat that the stick will break. Also strings made of gut are easily broken by extreme heat, especially if the air is humid. In the summer it is a wise plan to keep the G string relaxed after heavy rains followed by sultry weather, since such conditions will cause this string to break almost as fast as it can be replaced.

## Two Masterworks for the Violin

By PAUL STOEVIING

### Part II

BUT WE HAVE only glanced at the first movement of the concerto. What about the second?

Never, we believe, has pure, sweet sentimentality, the eternal prerogative of youth and love, been expressed on the violin more beautifully than by Mendelssohn in his second movement. It brings tears to old eyes. Why? Because it makes the old think of their youth, of life's sweet spring time which is past and will come back no more.

The touchstone of a composer's sustained powers of inspiration is usually the con-

cluding movement of a work; and many an otherwise fine composition fails there and is shelved. It is the weak spot of the Beethoven concerto, too, if we dare to call it so in spite of the many beauties found in the rest of the work.

But here? Instead of the happy inspiration of the composer being exhausted with the two superb preceding movements, he, after a few halting measures on a somewhat introspective sentiment and a twice repeated bugle call by the trumpet and the upward flitting answer of the solo violin,

bids it to start off on the *Allegro vivace*. Such an *Allegro!* It is the fiddler and his fiddle on a jaunt, or shall we say a wedding frolic? And all the friends, the violin, violoncello, oboe, flute and clarinet; also the bassoon, horn and trumpet are bidden to join in the merry escapade. And they do. Their antics take one's breath. There is no stopping until a temporary halt is reached in the second theme, when the riotous company indulges in a new form of sport, jolly skips which remind one of naughty children jumping from chairs. (Note the *sfz's* on each first note of a double bar.)

The sport is carried on for a while with less exuberance preparatory to the return of the first mood in what is called the development, in which the violoncello plays a charming little side show (also one of those happy strokes of Mendelssohnian genius) to the frolicking antics of the fiddle. And presently, after a great deal more wonderful fun, the most brilliant *coda* ever scored for a fiddle brings the hilarious company home again, to the end of a happy, glorious work.

But to turn from rhapsody to fact. There is probably not in all solo violin literature, a movement which, in graceful and sparkling vivaciousness, is comparable with this *Allegro vivace* of the Mendelssohn "Concerto." It is not greatly to be wondered at that its very nature invited violin virtuosi whose fingers and bow outran their musical discretion and sense of proportion, to take it at a speed so terrific that the accompanying wind instruments, in particular the flutes and clarinets, could only with difficulty keep up with it. I remember in this connection the famous conductor of an equally famous orchestra, at the dress rehearsal, laying down his stick and requesting the violinist (also a well known one, now dead) to begin again at a less impetuous pace so that the puffing gentlemen of the wind section might be able to follow him.

This bewildering speed may, in a measure, enhance the effect of the movement with an audience, but we do not believe that it was in the mind of the composer when he wrote it and called it *Allegro vivace*, nor is it compatible with Ferdinand David's powers of execution.

### Various Interpretations

HUBERT LÉONARD, who played the concerto a few months after its introduction by Ferdinand David, in the same hall under Mendelssohn's direction, took the tempo considerably slower. And strange to say he

insisted on the theme and its thematic derivations being executed with a light up and down bow *staccato* at the point, instead of, as is now customary, with flying *staccato*, at the bow middle. He gave as his reason, presumably with the approval of the composer, that the firm *staccato* blended more perfectly with the tone quality of flute and clarinet and, while light enough, was not so light as to be easily overpowered by the accompanying wind instruments, as is often the case with the flying *staccato*.

Léonard's precept was followed with startling success by his talented pupil Maurice Dengremont, a young Brazilian, born in Rio de Janeiro, who, a mere strippling in knickers, set the capitals of Europe on fire with his playing, just as Franz von Vecsey and Mischa Elman did twenty-five years or so later. I heard him at the zenith of his all too short though brilliant career (he died a few years later in his native land), and a finer and more completely finished performance of the concerto would be difficult to imagine.

It may interest young violin students to know that Léonard—in a sense a direct heir to the Mendelssohn traditions regarding this concerto—laid much more stress than is now usual on the *sforzatos* in the second theme of the last movement, in order to emphasize the capricious, frisky, provocative nature of this theme in contrast to the frolicking, light-hearted character of the preceding one.

Pablo de Sarasate, the inimitable Spanish wizard of the fiddle, chose the still lighter, resilient portion near the point of the bow, for his flying *staccato*. Just before starting on the last movement of the concerto he would screw the hair of his rather heavy bow a little more tightly and let go. Somehow his unique mastery of the bow stick, together with the tone of his fine Stradivarius violin, made the fleeting *staccato* notes come out loudly enough and the performance unforgettable.

I believe that it was Sarasate who first set the breath taking pace for this *Allegro vivace*, which subsequently some younger fiddlers tried to increase.

Henri Wieniawski, perhaps the greatest of post-Paganini virtuosi of the violin, was on the other hand more conservative with regard to speed in this movement, but by employing nearly the whole length of the bow for his flying *staccato* he gained for it an amazing effect of lightness, plus volubility which no one who heard him in this rare feat of bowing technic will ever forget.

(To be Continued)

## Surprises Keep the Pupil Interested

By C. F. NAGRO

WHEN the pupil is interested in his lessons, one may be practically certain that he is making progress, be it in his music or any other undertaking. The teacher who, in addition to assigning the regular practice material together with solo, memory and other work, also keeps the pupil's mind eagerly tuned about his next lesson's "surprise," reserved especially for that pupil, not only will reap the benefits derived from having a well contented pupil, but also may assist in the development of an interest of considerable value in the making of the future musician—a personality with a mind

eager for the discovery of contributing ideas or processes, with a desire to learn why other musicians were successful and what their secrets of success were.

A pupil in harmony, for instance, will delight in learning or discovering the various surprising uses of the dominant seventh chord; or it may be some other colorful and effective chord or modulation. The teacher, to be successful, should make the journey through music land full of pleasing "surprises," from the beginning to the end of his or her contact with the pupil. Don't let lessons grow stale.

\* \* \* \* \*

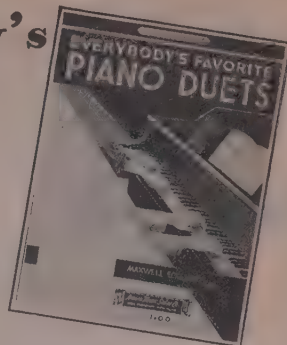
### Music and Morals

"I imagine that it is possible for a man to be a great painter and at the same time steal chickens. But I cannot believe that the man is a great painter because he steals chickens. So if anyone should tell you that, because you are musicians, young artists, you are above social and moral laws, do not believe them. It is quite possible to lead an exemplary life and still be a good musician."—Dr. Howard Hanson.



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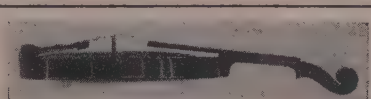
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## VIOLIN QUESTIONS

Answered

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

### Lessons at Forty.

D. K.—According to your letter, you have a fine background in piano playing and theory, but, by commencing violin study at the age of forty, I fear that you could not expect to make satisfactory progress. At that age the muscles are somewhat stiff, and no amount of practice seems to get them in shape for playing worth while violin music. Of course you could learn a certain amount, sufficient to play easy melodies, folk songs, and so on, but not music of any great difficulty. Your best course is to buy or borrow an inexpensive violin, get a good teacher, and try your luck. It would do you good musically, and you would get a great deal of enjoyment from it. In a few weeks you could, no doubt decide if you were justified in continuing.

### Procuring Violin Study Works.

R. A. P.—These standard works on violin playing, "The Art of Violin-Playing," by Carl Flesch; "Dounis' Violin Pedagogics," and the "Artist's Technique of Violin Playing," both by Prof. Demetrios Dounis; and "The Higher Bowing Technique," by Capet, may be procured through the publishers of THE ETUDE.

### The Bow Hair.

J. H.—The famous violinist, Ludwig Spohr, in his celebrated "Violin School," says of the violin bow, "The tail hair of white horses is always used by bow makers, being stronger and whiter, and not so oily as that of mares. All fine and split hairs must be thrown out. The usual quantity of hairs in a good bow is from one hundred to one hundred and twenty, fastened in straight lines, and nearly half an inch in width. All new hair at first gives a rough, thrilling tone. The bow must therefore be used three or four weeks, before it is fit for good playing." After playing, unscrew the hair, to preserve the elasticity of the bow. Also it should always be placed securely in the case, so as not to be exposed to dampness or to excessive heat or cold.

### Choosing a Career.

H. McK.—As I have never heard you play, and know nothing of your musical ability, it is obviously impossible for me to decide whether you are justified in keeping up your violin studies in hopes of becoming a first rate professional violinist. According to your letter, you have an extensive repertoire of studies and pieces, which you say your teachers consider that you play well. You are not too old to improve and to add to this repertoire. This being the case, I should judge that your problem hinges on your love for the art of violin playing, and your willingness to practice four or five hours a day, as you say you will be able to do. If you like the profession, and have the energy to devote yourself to it, heart and soul, I have no doubt you would succeed. The conservatories where you have studied stand well in the profession, and have excellent teachers, so you must be well taught. If you

wish further confirmation as to your talent and ability, you might visit one of the large cities, New York, Chicago, Philadelphia, Boston or others, and play for some of the eminent teachers there. They would examine you and give you an opinion as to your talent, and what you could hope to achieve in violin playing. They would, of course, charge a fee for this service.

### Rehairing the Bow.

O. Y. T.—The frequency with which a bow must be rehair depends on how much it is used, and the force with which the bowing is done. If a single hair from the bow is examined under a microscope, it will be seen that the hair is not perfectly smooth, but has a series of minute barbs, like the teeth of a saw. When the bow is rosined, the combination of rosin and teeth pulls on the string, setting up a steady vibration. With use the little teeth wear down, the hair becomes smooth, and will no longer set up a strong vibration in the string. The bow must therefore be rehaird with hair having sharp, fresh barbs. Fresh rosin must be applied often, also, just as a barber strops his razor when it becomes dull. Violinists who play with great strength must have their bows rehaird oftener than those who play with a soft feeble stroke. I once knew a violinist who played in the orchestra of a grand opera company. He used such strength in his playing that he had to have his bow rehaird every four weeks. Students who play only an hour or so every day can usually get along with rehairing every six months.

### The World's Greatest.

G. K. C.—Paganini, almost universally considered the greatest violinist who ever lived is still an enigma in the history of violin playing, for the simple reason, that, as he died in 1840, there are no living critics and violinists who heard him play. It is therefore impossible to judge how he would compare with the great violinists of the present day, and with other violinists in the century succeeding him. Judging from critics of his day, and from contemporary violinists who frequently heard him play, he must have been possessed of enormous genius for violin playing. The effect of his playing was much enhanced by his supreme mastery of bizarre passages in left hand *pizzicato*, single and double harmonics, double stops, whole compositions played on a single string, and other amazing feats. These effects were soon incorporated into the technic of violinists all over the world, and are now in universal use. It is also true that great violinists of the present day, such as Jascha Heifetz, play all the compositions of Paganini. Many believe that Heifetz plays them as well as Paganini himself did, but, as to that there is no way of finding out. Many biographies of Paganini have been written, and violin students would do well to read them. Most public libraries have one or more of these biographies.

## Music Extension Study Course

(Continued from Page 786)

### SILENT NIGHT, HOLY NIGHT

By GRUBER-ADLER

This is one of the best arrangements in the early grade, ever encountered, of this fine old Christmas piece. The right hand plays the melody in single notes against the simplest possible chords in the left. In every other measure the left hand crosses over to sound the Christmas bell on a high G. Miss Adler is to be highly complimented in conceiving this ingenious arrangement and it will undoubtedly be welcomed with enthusiasm by all alert piano teachers.

### MISTRESS MARY

By H. P. HOPKINS

Mistress Mary makes her appearance this time in the form of a waltz. The tempo is quite slow—*lento*—and the melody remains in the right hand throughout. The pedal is marked to be applied on the first beat and released on the third of each measure. The

first section is in D major and the second section—beginning with measure 17—is in the dominant key, A major.

### IN A HAYSTACK

By MARGERY McHALE

A simple little melody which flows along gaily in the right hand against broken triads as accompaniment in the left. The tempo is rather lively and the piece makes a nice etude in finger *legato* for the left hand.

### SKIING

By ADA RICHTER

In this cute little number the young pianist skis up and down the keyboard on diatonic passages divided between the hands. Both key and meter change in the middle section. This section is in the form of a waltz with the melody in the left hand. Make it sway like a graceful skater.



Frank Black, NBC Head of Music, discussing coming programs with Lawrence Abbott

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Lawrence Abbott's new series, THE LANGUAGE OF MUSIC ("Harmony At Your Doorstep") which has been announced for several months will begin in January. So sure are we that music lovers everywhere will find this series profitable that we want to assure ETUDE enthusiasts that there is no better time to urge their friends to become regular subscribers than beginning with the January 1938 issue.

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"WHAT IS THE CORRECT SYSTEM of fingering left hand passages for the accordion?" This question is frequently asked by teachers and students.

Perhaps it will seem a bit revolutionary to reply that there is no definite universal fingering for bass passages played by the left hand. The fingering for straight bass and chord accompaniment has been standardized by the use of the third finger on bass buttons and the second finger on chord buttons. This phase of bass work was easily disposed of as the established fingering was found suitable for all hands. The approach to playing difficult bass passages, however, presents quite a problem which resolves into the fact that fingering is not so much a question of theory as it is a question of what is best suited for the individual hand.

Accordion text books have outlined suggestions for fingering bass passages, and these may well be considered authoritative by beginners and players with the average sized hand. These suggestions, however, were never intended to be definite rules for the adult student after he has mastered the mechanics of the instrument. From that point on he must consider the system of fingering which is best suited for his individual hand. Then, too, as he progresses in his playing, he will encounter instances where the fingering should be arranged to aid in the expression and interpretation of the selection he is rendering.

Just as no two people in the world look exactly alike, so no two human beings have hands exactly alike. Hands, according to their structure, may be classified into two principal groups, the large hand with long, thin fingers and the small hand with short, stubby fingers. The next classification would be as to the relative strength of the fourth and fifth fingers, for it is about the use of these fingers that much discussion on left hand accordion fingering has re-

## PIANO ACCORDION DEPARTMENT

### Left Hand Fingering on the Accordion

By PIETRO DEIRO

As told to Elvera Collins

involved. A contradiction often enters here, as not every one with long fingers has strength in his fifth finger, nor can he reach a distance with it. Short, stubby fingers are sometimes deceiving, as they have been known to develop great speed and dexterity. This explains why systems of fingering bass passages are, after all, strictly personal matters for individuals to work out according to the structure of the hand, keeping closely allied to outlined suggestions for fingering but altering them for the individual need. It should be kept in mind that this refers only to bass passages and not to straight bass and chord accompaniments.

#### Value of Analysis

WHEN STUDYING a new selection it is advisable to spend a little time in looking it over before beginning to play it. Do not think that all practice time must be actually devoted to playing. Analyze the selection carefully. Isolate the bass passages, and consider them as your problem to be solved for fingering. He who proceeds most slowly often progresses most rapidly. Study constructively and intelligently. Try different systems of fingering the bass passages until you find what is best suited to your particular hand. Once this fingering has been established and you are sure it is best, adhere to it closely and do not change, for

established fingering is a great aid in memorizing. In fact, some musicians claim they memorize almost entirely by their fingers. This idea has never met with my complete endorsement, because I believe that memorizing should be accomplished by a coordination of all the faculties; but I shall concede that it is almost impossible to memorize until a definite system of fingering has been established. Another argument in its favor is that when fingering becomes automatic, the player's attention may revert to other phases of his execution.

Here are a few points to guide you as you work out an individual fingering. If a certain bass passage consists of several measures, look ahead to the measure following the passage and see what the first bass will be, for that is your goal, and the bass solo must be so arranged that the right finger will be convenient to start the ensuing measure.

If a note is to be strongly accented and there is a choice between the use of the fourth or fifth finger, it is advisable to use the fourth, as it is the stronger of the two and will be an aid in accenting. The importance of proper accents has been stressed often in these columns, and accordionists are again cautioned to be careful about strict observance of all accent marks, not only for expressive playing but also for



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proper rhythm. There should be no excuse for slighting an accented note, by saying that the button could not be conveniently reached. Arrange your fingering so that this will be convenient, and practice the passage until it can be accented correctly.

These examples show two systems of fingering, one for the average hand and one for the large hand. Here is the chromatic scale of C, ascending and descending, showing the different fingerings for large and small hands.

(Continued on Page 829)

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By KARL W. GEHRKENS

Professor of School Music, Oberlin College  
Musical Editor, Webster New International Dictionary

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## A Left Hand That Caves In.

Q. I have a pupil who persists in raising his left wrist and caving the hand at the joints. His right hand has good position, but I do not know what to do to get the left hand correct.—Mrs. E. D.

A. A too high wrist often means sunken in hand and finger joints. The best thing for you to do is to start at the beginning with the left hand alone, using exercises, or Hanon if you have it. Concentrate on a loose wrist, and I think the other troubles will take care of themselves. However, see that the first nail joints are always kept firm. In trying to get the wrist lowered, do not, like so many teachers, push down on the boy's wrist. This only aggravates the fault, for his muscles naturally fight against your downward pressure. If his right hand has a good position, why not let it teach his left hand?

## A Chopin Nocturne.

Q. How do you play measure 63 of Chopin's Nocturne, Op. 48, No. 1? Are the quarter notes in the soprano played with the first and last notes of the triplets?—Miss E. E. S.

A. Yes, they are so played. In all editions that I have in my library, however, these are not quarter notes, but eighth notes. Mathematically speaking this notation is not correct, but all editions are so written, and all pianists play it this way.

## More about Debussy and The Whole Step Scale.

Q. In a recent issue of THE ETUDE, information was asked about a composition by Debussy in the whole tone scale. I believe you have overlooked his composition Volles in the first book of "Preludes." This, with the exception of a very few measures, is written in the whole tone scale. Alfred Cortot, in his essay The Piano Music of Claude Debussy, programs it as follows: "Boats at rest in the luminous port. Their sails flap gently and the breeze which swells them draws towards the horizon, where the sun is sinking, the flight of a white wing over the caressing sea."—R. R. R.

A. Thank you very much for this additional information. I am sure many of our readers will appreciate it.

## Inconsistencies in Chopin Waltz.

Q. 1—I in Chopin's Valse Brillante Op. 34, No. 1, I find the phrasing marks different in measures 96 and 97 than they are in measures 61 and 62. Should they not be the same? 2—I do not tie the second chord. Am I correct in this?—G. S.

A. 1—The phrasing should be the same in all of these measures. 2—You are correct in not tying these chords.

## Ensemble Music.

Q. 1—Could you kindly give me a list of compositions other than by Bach, which use two pianos in combination with other instruments?

2—Also, could you name some for organ and voice with one or more other instruments?—Miss O. C.

A. 1—I have looked through the catalogs of various publishers and fail to find any such compositions; however, you might write to the publishers of THE ETUDE, asking them to send you any such material that they may have.

2—Elegie, by Massenet (organ, voice, and violoncello); O Lovely Night, by Ronald (organ, voice, and violoncello); The Lord is My Shepherd, by Walford Davies (organ, voice, and violin); Panis Angelicus, by Franck (organ, voice, and violin or violoncello). In more popular vein and not so difficult Bird that Came in Spring, by Benedict (voice, piano and violin); Chalet Horn, by Glover (voice, piano and cornet); A Day Dream, by Strelezki (voice, piano and violin); Adore and be Still, by Gounod (voice, piano and violin); Spring Song, by Lynes (voice, piano and violin); Sing, Smile, Slumber, by Gounod (voice, piano and violin); and O Had I Jubal's Lyre, (rather difficult coloratura), by Handel (voice, piano and trumpet, for which trombone or cornet may be substituted).

## Pedal Markings.

Q. 1—Should the asterisk slightly precede, or be directly beneath the chord to indicate the pedal is to be released?

2—May the asterisk be placed in such a manner as to show a pedal change on a division of the beat?

3—Does the bass note sound simultaneously with a short appoggiatura in the treble or with the principal note following the appoggiatura?

4—What is the meaning of Tempo I?—J. E. A.

A. 1—The asterisk should be directly beneath the note at which the pedal is to be changed.

2—Usually no, because the asterisk is a very clumsy way of pedal marking and too indefinite for such a purpose. In legato pedaling you usually see the asterisk at the end of the measure. This is a mistake. It ought to be put on the first beat of the next measure. Just why publishers do this—for I think they are to blame—has always been a puzzle to me.

3—The bass note usually sounds simultane-

ously with the principal note in the treble. (The really proper name for this embellishment is acciaccatura; and there is much disagreement, among the best of authorities, as to its execution. Some of our leading artists and theoreticians advocate the sounding of the acciaccatura with the bass note—a genuine case of "when doctors disagree."—Editorial Note.)

4—It means tempo primo, that is, "at the first tempo."

## Modernizing Chopin.

Q. In your Question and Answer Department for the June issue, I wish to call your attention to the illustration given for the ending of Chopin's Waltz in A-flat, Op. 42. According to your illustration should not the hands be alternated, that is, L.H. be where R.H. is and R.H. be where L.H. is?

Is this a modernized version? Why was it changed, and could it not be performed as well in the original.—W. E. D.

A. You are right. The abbreviations L.H. and R.H. have become interchanged. Thank you for calling the attention of this department to it.

Chopin did not write it this way. Modern concert pianists, with their tendencies toward producing orchestral effects on the piano, are responsible for the change. However, in this case, the brilliancy of the ending has been enhanced. Of course you are justified in using the original ending if you prefer it; in fact, rarely is a change in Chopin an improvement.

## A Beethoven Trill.

Q. Will you please tell me how to play this cadenza from Beethoven's "Moonlight Sonata?"—Miss A. W.



A. Begin the trill on the principal note and trill about a full measure of time before the cadenza, which should be started forte and with deliberation, gathering speed as you descend, but with a good retard at the end of the measure.

Notice the accents. Do not try consciously to accent these notes; for if you do they will probably be overaccented. The upward skip will naturally give sufficient emphasis. Play all notes as evenly as possible.

## Again the Grace Note.

Q. 1—Should the two grace notes beginning measure 7 of Anitra's Dance be played before or on the beat?

2—I have used five notes in the trill in measure eight. Is that correct?—C. M. H.

A. 1—Owing to the strong rhythmic quality of this piece, I think it would be better to play the grace notes before the beat. By bringing out the accented A of the melody.

## Pedaling Rachmaninoff's Elegie.

Q. 1. At what tempo do you take the first and last parts of Rachmaninoff's Elegie, Op. 3, No. 1? I have decided upon M.J.=80 as the approximate tempo. Do you think this correct? At the next section, piu vivo, I have been using M.J.=96, for I feel that much of the beauty is lost when the agitation is too great. I feel sure that the listener is conscious of the contrast between the two movements.

2. Concerning the pedal—why do the marks of my edition indicate only a one half measure pedal throughout each of measures 19, 20, 21, 22, 23, 24, and 25? It seems to me that the tones in this very dramatic portion should be full, rich and legato by use of the pedal—not, of course, to the point of blurring.

3. What do you think about playing the composition as a whole with much freedom? Why not permit the pianist to feel the mood and "recreate" rather than attempt a rendition exactly as the composer conceived? What comment would you make regarding such a bold declaration?—B. B.

A. 1. I feel the tempo a shade faster, but not enough to make much difference—about M.J.=88, with about the same increase at the piu vivo section. You are correct in not making too abrupt a change at this point.

2. My edition has the pedal depressed throughout measures 19 and 25, but through only half of the other measures. You are justified in pedaling throughout these measures, if you can avoid too much blurring. Some players have the faculty of doing this; others do not. If there is one puzzling question that, more than any other, the pupil must decide for himself, it is this: shall I keep the fundamental bass at the expense of a muddy treble; or shall I clear the treble at the expense of a lost fundamental bass? Your own ear must always be your best teacher of pedaling.

3. You are entirely correct. Your three questions show that you have that "something that cannot be taught."

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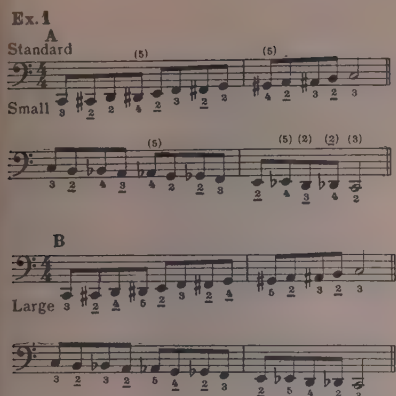
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(Continued from Page 827)



Those who have not previously used the fifth finger in bass passage work may find these suggestions useful.

(Continued from Page 788)

It does not take long to learn a rôle, then why not do so as soon as possible? Besides, the singer, who is so fortunate as to make a successful audition and receive an engagement at a European opera house, will find that she will have no time to acquire her rôles after the engagement begins. There are always new works to be studied, novelties which the management will present and which will require most of her time. In fact, if she does not have a goodly sized repertoire with which to begin, she will certainly not obtain the engagement. So why not make all such preparation as far in advance as possible? Surely it is far better to learn a rôle, which one never may sing at all, than suddenly to have an excited voice on the telephone ask, "Could you sing *Musetta* in "*La Bohème*" to-morrow night with one piano rehearsal?" and to have to say, "No, I know only the *Waltz Song*."

I always suggest to students, who write to me, that they read certain books. Chief among these I list Pierre Key's "This Business of Singing" and Herbert Witherspoon's "Singing." I feel that these two books clarify many of the problems which face the person who wants to sing, and will definitely stimulate the student to do part of the job himself. Too many students depend entirely upon their teachers and are more or less of laggards in their own efforts. Too many are looking for the secret to an art which has no secret. It has been complicated over a period of years until, very often, they lose sight of the fact that singing is the natural endowment of everyone, only the outstanding singers have been more endowed with nature's gifts, and they have brought them to perfection with intelligence and hard work.

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## FRETTED INSTRUMENTS DEPARTMENT

### The Classic Guitar

By GEORGE C. KRICK

OF ALL THE FRETTED instruments, the guitar may well boast of the most ancient and romantic history. To give a complete historic outline of this beautiful instrument is somewhat beyond the scope of this article, but those of our readers sufficiently interested, will find a comprehensive description in the issues of *THE ETUDE* for April, May and June, 1930.

It has been recorded that the ancestors of the guitar were in use long before the Christian Era, and later amongst the Greeks, Romans and Egyptians. During the eighth and ninth centuries, when the Arabs invaded Spain, they brought along the guitar; and eventually it became the most popular instrument of that country. This guitar was rather primitive, having only three strings, but before long the Spaniards added a fourth. The sixteenth century finds the five string guitar making its way into Italy, Germany and France. Not until the early part of the eighteenth century appeared the guitar with six strings, and this has been recognized as the standard instrument to the present day. The lower three strings are made of silk wound with silver wire, the higher three ones of gut; and they are tuned to E, A, D, G, B, and E. This stringing and tuning have been approved and adopted by all the great guitarists of the past and the present.

The "Golden Era" of the guitar began with the eminent Italian guitarist and composer, Ferdinand Carulli (1770-1841), whose "Guitar Method" became popular throughout Europe. He was followed by Matteo Carcassi, author of a "Method," etudes and technical works, known to every guitar student. Next came Mauro Giuliani, Luigi Legnani, and Zani di Ferranti, all Italians. In Spain we find Dionisio Aguado and Ferdinand Sor, the latter acknowledged as the greatest composer, and called the Beethoven of the guitar. Somewhat later appeared Napoleon Coste in France and J. K. Mertz in Austria. These men not only were great artists, giving recitals in all the music centers of Europe, but composers as well, leaving behind them hundreds of beautiful compositions for their instrument. To students of to-day the classic works of these masters are indispensable.

Amongst the American guitarists the name of William Foden stands out pre-eminently; and his recitals in the past have proven him to be the greatest guitarist this country has produced. As a composer and arranger he has greatly enriched the guitar literature, and his "Grand Method" shows the work of a master.

A name that will be cherished forever, by guitarists throughout the world, is that of Francisco Tarrega (1854-1909), guitarist and composer of Spain and founder of the modern Spanish School. Using the methods of Aguado and Sor as a foundation, Tarrega developed the technic of the guitar to a point where the critics are compelled to acknowledge it as a full fledged concert instrument. His original compositions and transcriptions of the works of the great masters in music are veritable gems.

Amongst his pupils Miguel Llobet, Emile Pujol and Sainz de la Maza are the most prominent; and their names are household words with the concert public in Europe.

We now come to a man who in the past ten years perhaps has done most to bring the guitar to its present eminence on the American concert stage—Andres Segovia, the Spanish guitar virtuoso. Mr. Segovia is practically self-taught, but he admits being strongly influenced by Tarrega.



Andres Segovia

A Segovia recital is a revelation and a never to be forgotten event. His playing has been called a musical miracle. Segovia's technic is flawless, yes, almost uncanny. The tone he extracts from his instrument is a constant delight to the ear of the listener. It is no wonder that on his concert tours he is greeted everywhere by sold out houses. The programs of Mr. Segovia contain the names of Sor, Giuliani, Bach, Beethoven, Mozart, Schubert, Haydn, Mendelssohn, and the modern Spanish composers.

It is inevitable that on the strength of these triumphant successes of Andres Segovia, a great many musical people are becoming guitar conscious. Students are convinced that the guitar is a worth while instrument and are beginning to study it seriously. One drawback in this country has been the lack of capable teachers, but this promises to be remedied in the near future. In the past few years the writer has received numerous letters from guitar enthusiasts inquiring as to the proper methods and studies to use to perfect their technic.

In the South American city, Buenos Aires, there are many music schools devoted exclusively to the study of the classic guitar. The course in most of these covers a period of five to six years, and this must be completed in order to obtain a diploma.

To become a real guitarist, a student should approach his instrument similarly to the piano or violin. In the beginning one should learn the correct position of the right and left hands, practice scales in one octave with alternating first and second fingers, and the same scales again with second and third fingers, as the third finger of the right hand should not be neglected. A thorough knowledge of the entire fingerboard is next in order, followed by the practice of scales and chords in all positions. Right from the beginning a round beautiful tone should be the principal aim of every student, as without it the most dazzling technic will remain unconvincing.

As the basis of all sound guitar playing, we now suggest these etudes from the classic guitar literature: Carcassi's "Caprices and Etudes," Giuliani's exercises, all *Etudes* of Sor, advanced *Etudes* of Giuliani, Legnani's "Caprices," "Concert Etudes" of Coste. Along with these an exhaustive study should be made of the embellishments, including the *glissando*, *vibrato*, *legato*, *staccato*, *pizzicato*, *tremolo*, and so on.

Not until all these things are mastered can the student safely begin to build up a concert repertoire from the classic and modern guitar literature.

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## VOICE QUESTIONS

Answered

By FREDERICK W. WODELL

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

### Singing in Parts.

Q.—I would appreciate it if you would give me some information regarding trio singing. Why is it that trios are usually sung without accompaniment, and yet quartets often have an accompaniment?

A.—I have read that when three men take part, the air should be sung by the baritone, the alto of the original by the first tenor, and the tenor of the original piece by the second tenor of the trio. Does this arrangement seem right? It seems to me most hymns would have to be reharmonized for three voices before they would be really effective? Kindly advise me just how I should go about preparing hymns for this type of use.

I cannot close without saying how much I appreciate the service given by THE ETUDE, or without letting you know how valuable I find it to be for reference.—C. G. S.

A.—1. Trios, as well as quartets, may be sung with accompaniment. Whether an accompaniment is used depends upon the effect desired by the composer.

2. Bearing in mind that most people will wish to sing the "air," and that the average singer in the congregation has a comparatively limited compass, the composer, when writing hymn tunes for ordinary use (mixed voices, four-part), as a rule will limit the voice range as shown in (a) below.



The quarter notes represent pitches exceptionally used.

When arranging these tunes for men's voices, the musician will usually limit the voice range as shown in (b), which represents actual pitch. It is customary to follow the composer's harmonization quite closely. A melody (tune, "air") may be assigned to one voice throughout, or given now to one and again to another voice. This for the sake of variety, or to make the arrangement "sound" well. Dividing the melody among the different voices also makes the composition more interesting to the singers. For a trio of men's voices, the composer or arranger may use two tenors and a bass, or a tenor, high baritone, and bass, as may seem best suited to his material, and most likely to secure the general effect desired. When reducing a four-part hymn tune to three parts, care must be taken to see that the chords used retain their "definitive" notes. If the key chosen for the men's voice arrangement be too low, the whole effect will be likely to be "dull." If the two lower voices are much used near together in pitch, the effect will be "muddy," or "buzzy." If the key selected be too high, the upper voices may become strained, and the whole be lacking in breadth and richness.

No such makeshift substitution as you suggest of male voices for the soprano and alto of four part hymns can be made without destroying all their musical qualities by a continual crossing and "bunching" of parts. Such compositions must be re-arranged and adapted for use by male voices; and this requires quite as much skill as does the writing of an original composition.

Those unaccustomed to arranging for men's voices would be helped by the study of the following numbers:

The oratorio, "Judas Maccabæus," of Handel, contains the well known piece, *See the conquering hero comes*. It is first set in G major, for a chorus of youths, first and second soprano, and alto, usually sung as a solo trio. Next the setting is for a duet of sopranos and altos. Lastly it is for mixed chorus, four parts. This piece is arranged for men's voices in the small volume, "Well-known Hymns, for Men's Voices," by Frederick Wick.

Compositions and arrangements in three parts, for men's voices, are: *Lift Thine Eyes* ("Elijah"), by Mendelssohn; *Hills of Home*, by Oscar J. Fox; *Anchored*, by M. J. Watson; *Hark the Vesper Hymn is Stealing* (Russian Air), by R. F. Wood; "Sacred Three-Part Choruses," by Parks.

"Four-part Chorals for Men's Voices" (Bach), arranged by W. G. Whittaker, is a good introduction to a vast literature of this type.

Compare the mixed voice, four-part setting of *Goodnight, Beulah*, by Plinsly, with the arrangement for men's voices. See the arrangement for men's voices, by J. H. Brewer, of *The Lost Chord* by Sir Arthur Sullivan, for illustration of the skillful handling of a solo composition when preparing it for the use of men's voices, four parts.

Any of these books or compositions may be secured through the publishers of THE ETUDE.

### An Ambitious Singer.

Q.—Have been earnestly reading the answers to vocal questions in THE ETUDE for some time. Am seventeen; studied voice under a competent teacher for nine months; sing in high school a capella chorus and the choir; sing true and with perfect freedom; practice one hour a day, in twenty minute periods.

Present range from A below Middle C to "high" C; the notes high B and C are touched very lightly. Have appeared on many programs singing light classical numbers. Am being advised not to be anxious to overpractise. I am talented in impersonating famous radio and screen stars. My teacher does not favor this, as she says it will impair my vocal organs. I have been doing it often and singing also. Recently, after impersonating, my throat is so inflamed back of the uvula that I have been forced even to keep from talking. Am ambitious to be a great singer, but at the rate I am progressing now I fear I will have to give it up, since everyone likes impersonating better.

1. Will impersonating and voice mix?

2. In one of my songs for a contest the finishing measure ends on a quarter note "high" A, on the word "wings." I open my mouth and think "wangs," and a free, easy tone is produced. Is this correct?—M. J. W.

A.—1. According to your own statement, as we understand it, what you call "impersonating" has resulted in a sore throat, and inability even to talk. Not favorable to good singing. Make your own choice between singing and "impersonating."

2. The question is, when, as you say, on a high note you "open" your mouth to sing one word, but "think" another, can the average listener tell what you are singing about?

It seems to us that you are in too great a hurry for results. Evidently you are a talented young lady. Your five years of piano study and giving of recital programs should help you much as a student of singing, and public singer. As a vocalist you must aim to "interpret," to be both poet and composer, as it were; but never force the voice, or cease to sing. To sing is to exhibit fine diction, musical tone quality, and a good *sostenuto* and *legato*.

### The Child Voice.

Q.—1. Do you know of a voice-method book for Juniors, (10 to 14 years), with supplementary vocalises? I had three years vocal lessons about twenty years ago, when alto soloist of a paid church quartet, have sung in choirs, and had good success with a senior volunteer choir. Recently I have been asked to teach young boys and girls, but wish to be worthy of their confidence, and feel I should first learn more about the voice at that young age.

—B. D. C.

A.—First, permit us to commend your sincere and intelligent interest in your subject. In the writer's book, "Choir and Chorus Conducting," you will find a number of pages devoted to voice instruction for young children, with exercises. See also "Voice Culture for Children," by James Bates, and "School Choir Training," by Margaret Nicholls. You will be interested in reading "Common Sense and Singing," by John Kennedy. These books can be furnished by the publishers of THE ETUDE.

### Singers and Smoking.

Q.—1. Please advise me as to whether pipe-smoking is recommended for baritone, or not, especially for those who are just beginning to study voice.

2. I have also been informed that a certain amount of allotted cigarettes are very helpful to the throat. I have seen several opera singers doing this. Do they benefit by it?—W. V. S.

A.—1. Not by this Department.

2. Some medical authorities condemn tobacco smoking for singers. We suspect that the opera singers you mention sing well, if they do so sing, not because but in spite of their smoking habits. Why not save your money for lessons and other advantages you will need if you are to be a real master of your art?

### The Strained Voice.

Q.—1. I am fifteen years of age; will be a Junior in High School next Fall. Have studied piano five and one-half years. Am told that I have possibilities as a pianist, also, that I have possibilities as a singer. My problem is, which course to take. At present I far prefer voice. My voice is a small, rather light soprano. I can reach High A comfortably, and High C with some difficulty on a scale. I have been singing considerably at home, accompanying myself, and find that after singing about fifteen minutes I become hoarse and lose my voice temporarily. Have I been straining my voice, and what shall I do? I am highly emotional, and feel that even if I had only a little above the average voice, this would enable me, with training, to sing with the greatest feeling.

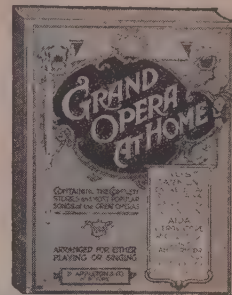
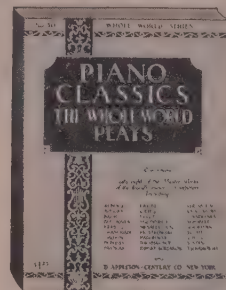
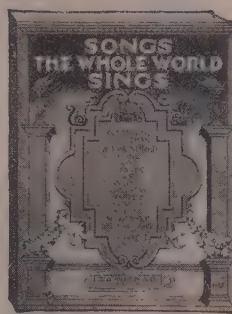
2. Would you advise me to go on with piano another year, and thus give my voice a chance to develop more fully, or should I drop piano entirely and save my money until my voice is developed enough for training?

A.—1. Undoubtedly you have been straining your voice. For a considerable period sing but little at a time, and then within a moderate compass, and with not much force of tone.

2. As soon as possible advise with a first class vocal teacher as to your voice and possibilities for becoming a good singer. If you sing in any choir, be strictly on guard against singing too high, too low, too loudly, or too long at one period. It is sometimes difficult for the young singer to avoid these faults, when singing with a group under stimulating leadership. Your emotional nature, which has its advantages for a singer, will render you particularly susceptible to this type of error.

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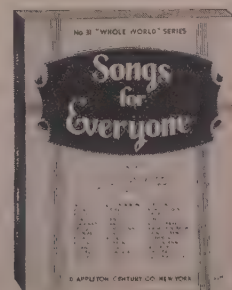
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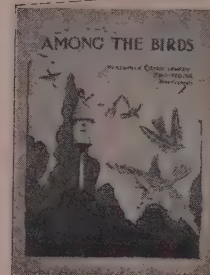
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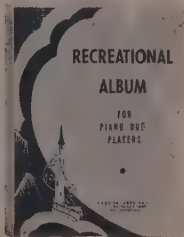
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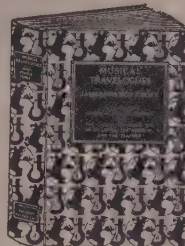
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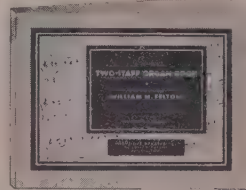
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## Memory Pages of a Musical Pilgrim

(Continued from Page 776)

in St. Louis, native city of Jessie L. Gaynor (1863-1921), the much loved writer of children's recreational and educational music, and the birthplace, as well, of a gentle singer of child life, Eugene Fields (1850-1895), whose poems have inspired many a composer to create worthy musical settings.

From this city of multitudinous musical activities, we hastened northward to another metropolis of music—Chicago the Magnificent, where the waves of the great Lake Michigan sing and play in lilted measure, and where "frozen music," in stately sculpturings, does honor to the city's great.

It was here that Emma Abbott (1850-1891) prima soprano; J. W. Bischoff (1850-1909), the blind concert pianist and composer; Louis Campbell-Tipton (1877-1921), composer in larger forms; these and other musically great, drew the first breath of life.

Chicago, too, is the home of the well known Civic Opera Company, which bears the city's name; and in a massive forty story structure, on the banks of the Chicago River, stands one of the finest theaters in the world, the Chicago Civic Opera Building. Words cannot convey a true picture of this mighty home of opera, which possesses alone a stage capacity so lofty and so spacious that a fourteen story skyscraper may be placed upon it.

### A Musical Utopia

THE MUSICAL ASSETS of the town are literally countless. Opera, Choral and Symphonic Art, and Institutes of Music—all flourish. And as we continued homeward, the diversified musical life of the city left behind seemed to epitomize the vast chorus of musical voices that had sounded in our ears throughout our pilgrimage.

America, with her great opera, orchestral and band developments; her conservatories and well-organized music departments in public schools, colleges, and universities; her master composers and virtuoso performers; her perfection and expansion of mechanical music producing machines; the broad circulation and wholesome influence of musical journals, and critical and theoretical writings; her scientific advance-

ment in the field of synchronized music; the widespread educational influence of the radio—briefly mentioned—each line of endeavor; of artistic and scientific development has formed a grand ensemble of symphonic artistry which gives to the world a musical message of masterly force and influence.

### PROGRAM IV

PIANO

*March of the Indian Phantoms*, 4 Hands, Ernest R. Kroeger (Missouri)  
*Toualouwa (Hopi Indian Dance)*, Op. 16, No. 2, Homer Grunn (Wisconsin)  
*Fire Dance*, James Francis Cooke (Michigan)  
*From An Indian Lodge*, Edward MacDowell (New York)  
*Overheard In America*, Charles Fonteyn Manney (New York)  
*Largo, From the "New World" Symphony*, Antonin Dvořák (Bohemia; composition written in America)

VIOLIN

*By the Waters of Minnetonka (An Indian Love Song)*, Thurlow Lieurance (Iowa)  
*Pale Moon (An Indian Love Song)*, Fred-eric Knight Logan (Iowa)

VOICE

*My Algonquin*, words from "Hiawatha" by Henry W. Longfellow (America), music by Samuel Coleridge-Taylor (England)  
*From the Land of the Sky-Blue Water*, Charles Wakefield Cadman (Pennsylvania)  
*Wynken, Blynken, and Nod* (Eugene Field), W. W. Gilchrist (New Jersey)  
*A Song of the Road* (James Whitcomb Riley), Kate Vannah (Maine)  
*The Poinsettia*, by Charles E. Overholt (Oklahoma)  
*Mia Carita*, by Frederic Groton (California)  
*Valse Brillante*, by Homer Grunn (Wisconsin)  
*Helken (Sweetheart)*, for Violin, by Oscar J. Lehrer (Oklahoma)

## Fifty Years Ago This Month

(Continued from Page 782)

all educational work, the instructor should be allowed to teach with perfect freedom of action; yet that gaping bit of wisdom, the public, is apt to imagine that perfectly satisfactory results may be obtained from a constrained liberty. A perfect musical education is the result of work done at the direction of the instructor, not at the dictation of those who pay the bills.

"If music is to be one's world, it must be entered at once, for life is so short that one cannot afford to spend any considerable portion of it in playing hide and seek among the arts and sciences, uncertain which to choose. Insufficient time devoted to study will not bring about great results. Art is so idiomatic that it requires years of observation to master the idiom so fully that the work becomes clear. Only years of

study can make one capable of gauging the growth of our art from the fourteenth century to the present time. We cannot at once see the importance of those years known as the transition period; we must grow to the conception that harmony may result from placing, horizontally, melody upon melody, that is, polyphonic music; and out of this there is developed perpendicular harmony, or fully accompanied monophonic music. In musical form we teach that melodies often overlap; their final and initial measures coincide; how very often does this happen in the domain of musical history. What fine gradations lead from the influence of one composer into the style of another; how often do intellects blend or find each its antithetical half in another."

\*\*\*\*\*

### Wagner's Alpha and Omega

When listening to the Liebestod from "Tristan and Isolde," how many of us recognize that Wagner, with his unerring dramatic instinct, guided this superlative consummation of soaring melody from one tonality to another by using the same identical and eloquent sequence of keys which he had chosen when years before this he had composed the Pilgrim's Chorus of his "Tannhäuser"?

(Continued from Page 778)

how different swing players might improvise upon the same melody. The players are Benny Goodman (clarinet), Tommy Dorsey (trombone), Joe Venuti (violin), Louis Armstrong (trumpet), Bud Freeman (tenor saxophone), Red Norvo (xylophone), Claude Hopkins (piano), Carl Kress (guitar), Stanley Dennis (string bass), and Ray Bauduc (drums). The effect of all these versions played together, would be interesting to hear. These voluntary inspirations, in which every player has license to go off on his own tangent, as he "gets religion" or "goes to town," may result in what the "swing" players call "Barrel-House," which is like an explosion in an iron foundry. Just what would happen if the players of the Philadelphia Orchestra suddenly "got religion" in the middle of the "Fifth Symphony" and started to improve upon Beethoven is hard to imagine.

Perhaps "X Music" is merely a tonal expression of this age of apparent license, in which the common property rights of man, upon which all enduring civilizations have been built, seem to be purloined by many. Under such a social frenzy no one has any rights. Surely the composer should know what he wants; and we do not see why his score should be used as a kind of stadium in which his ideas may be kicked around like a football. Notwithstanding all this, there have been some surprisingly interesting moments in "Swing" performances; but, like a meteor in the skies, we never can be assured of their return. Armstrong also gives a glossary of glamorous swing terms, which we reproduce here for those who may desire to read the Billboard and Variety intelligently.

### Glossary of Swing Terms

**GUTBUCKET:** Swing in Blues fashion, disconsolate.

**IN THE GROOVE:** When carried away or inspired by the music, when playing in exalted spirit and to perfection.

**PAPERMAN:** A musician who plays only written music, as written.

**SCREW-BALL:** Crazy, extremely unbridled swing.

**WHACKY:** Same as above, only noisier, more discordant.

**ALLIGATOR:** A non-playing swing devotee, a listener.

**BARREL-HOUSE:** Every man for himself, playing without regard for what the others are playing.

**CATS:** The musicians of a swing orchestra.

**LICKING THEIR CHOPS:** Getting warmed up to swing.

**FRISKING THEIR WHISKERS:** Same as above.

**COFFEE-AND-CAKE:** Very poor pay for a job, often only carfare.

**COMMERCIAL:** Appealing to the uninitiated public, compromise swing.

**CORNEY:** The "razz-mah-jazz" style of the Twenties.

**LICK:** An original interpolated phrasing.

**BREAK:** Dropping the rhythm for a few beats.

**DIXIELAND:** The original, New Orleans jazz as developed by the famous "Dixieland Five."

**SOCK CHORUS:** Last chorus of an arrangement.

**MUGGING LIGHT:** Soft, staccato swinging.

**MUGGING HEAVY:** As above, with heavier beat.

**WOOD-SHED:** To experiment in private with a new song.

**KICKING OUT:** Very free, enthusiastic improvisation.

**SITTING IN:** When an outside musician drops in by invitation to play with a swing band or group.

**SENDER:** A word or phrase that sends a band into swing playing as the phrase: "Swing It, Boys!" or "In the Groove!" or "Let's Mug One for the Folks!" etc.

Thus does the English language expand itself.

You may belong to that great army of musicians who become "jittery" at the very mention of the words "Swing" or "Jazz." Certainly this "X Music" is very far removed from all of the traditions of the illustrious masters and the master interpreters.

### In Sane Measurement

IF THE WRITER may express his opinion, personally, he would say that he has heard very little swing music that has been genuinely pleasurable. Only now and then is there a flash of something which reveals notable musical ingenuity. Much of what the writer has heard sounds very much like instrumental caterwauling; and he does not purpose putting a laurel wreath on a cat on the back fence. Some of the "X music" that comes in over the air bears about the same relation to the classics as a dime novel does to "King Lear" or "The Merry Wives of Windsor." Because it is enormously popular, and its makers acquire fortunes from it, does not make it good music, any more than the immense sales of yellow newspapers make them good literature.

This swing music of the more crude sort is never to be compared with the very beautiful orchestrations that radio listeners are accustomed to hearing over the air from such orchestras of expert players as those of Frank Black, André Kostelanetz, Rudy Vallee, Paul Whiteman, and others. Many of their astonishingly fine instrumentations would have delighted and astounded Berlioz, Wagner and Debussy. Much swing music, while it professes to be primitive and semisavage, is often little more than a rowdy spree of sound; but out of it all there is likely to come ideas for which we may some day be grateful to Messrs. Armstrong, Lunceford, Milander, Calloway and Ellington. It is a mistake, however, to overrate this music instead of taking it for what it really is. Swing, after all, is at times very near to the jungle and very remote from the towering beauty of really great music. No one can convince the writer that an incongruous mess of noise deserves to be called music.

A celebrated French chef recently said to him, "I can plan a menu very exquisite: *hors-d'oeuvre, consommé, entrée, rôti, salade, dessert*—the finest of materials, all cooked deliciously, and of course a nice bottle of wine, *mais parbleu*, if I put the whole thing in a great bowl and stir it all together, what do I get—nothing but garbage."

This is the attitude of the musician about much of the music that is served up in this day as "Swing Music."

In all of the swing orchestras we have seen and heard, the players are seated so that the drums hold the most conspicuous and exalted position. The drummer is a kind of feudal lord, who, surrounded by various weapons of percussion, reigns supreme, just as the drummer in the jungle was the solo instrumentalist of the wilds.

Once, in a café in a Caribbean port, the writer saw a frenzied dance supposedly of Voodoo origin. The orchestra was composed of a bass viol played *pizzicato* like a guitar, a drum, shaped like a lard pail,

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## A FAVORITE COMPOSER . . .

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

### HERBERT RALPH WARD



Each month we find it rather hard to decide just which composer to present next in this Favorite Composer series, but as we looked down the list this month and saw the name of Herbert Ralph Ward, we decided to tell ETUDE readers something about this genial gentleman because only a few days before our getting to this writing he visited THE ETUDE offices in Philadelphia.

One of the reasons for his trip to Philadelphia was to have a little visit with his brother who, as an ordained minister, has been devoting his life to mission work among the poor of Philadelphia. While his brother's ministry is through the spoken word, Herbert Ralph Ward's ministry has been through the medium of music. He has played the organ publicly for around 30 years and he has been choir director of one of New York's most prominent and most historic churches since 1929. This church is old St. Paul's Chapel which was built in Trinity Parish in 1766. It is the only pre-revolutionary public building now standing in the city of New York.

Herbert Ralph Ward was born in Brooklyn on November 28, 1885. He was 13 years of age when he began the study of the organ. His teacher was J. Stanley Farrar. As a young man he included in his studies singing and choir conducting with

A. Lacey-Baker, with whom he also studied organ for a time. In 1909 the young organist and choir director was engaged to succeed his former teacher, Lacey-Baker, at St. Georges-by-the-River, Rumson, New Jersey.

Because of Mr. Ward's accomplishments as a pianist and because of his success as a composer, it is also well to mention that in the study of piano and composition he numbered among his teachers August Walther and S. Reid Spencer. Other churches where Mr. Ward served as organist and director of music prior to being appointed to his present enviable position at St. Paul's were All Saints', Great Neck, Long Island; Grace Emmanuel, New York City; Holy Spirit, Bensonhurst, New York; and the Episcopal Church of the Redeemer in Brooklyn.

As a composer, Mr. Ward has utilized his melodic gifts in producing sacred and secular music. His secular songs include a number of the pleasing ballad type, which might be classified as a better type of popular song, such as is so acceptable to the amateur soloist. Mr. Ward also has made many piano teachers and piano pupils happy in having turned his attention to producing for them piano pieces having melodic and rhythmic interest.

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17959	Each Thought of You	b-E	.60	18402	A Riddle	c-F	.35
15926	The Hour of Twilight	E-F	.35	18194	Sometimes at Eventide	c#-D	.35
18043	Jesus, the Very Thought of Thee	c-F	.40	18843	There's a Little Touch of Heaven in Your Smile	d-E	.60
18645	Journey's End	c-F	.60	22803	What's the Use?	c-F	.40
18580	Little Mother o' Mine	E-g	.50				

## Next Month

THE ETUDE for January 1938, brings these entertaining and inspiring articles.

### FROM TYPIST TO PRIMA DONNA

Mme. Sigrid Onegin, famous prima donna, so well known through her operatic and concert performances in America, gives a graphic picture of her rise from the same kind of office obscurity in which many ambitious girls find themselves at this moment.

### THE SAGA OF VIRGIL BORK

You will be utterly absorbed in the amazing true story of a little immigrant from Poland who, at the age of seven, went into the mines of West Virginia and worked there for ten years while his few unemployed hours were persistently given to the study of music. To-day he is at the head of the largest band and orchestra school in America.



Sigrid Onegin

### MUSIC IN WAR-TORN CHINA

A very stimulating and unpedantic article upon the music of that interesting nation with perhaps the most romantic past of all the modern republics, with excellent illustrations of curious Chinese instruments.

### THE ART OF THE VIOLIN

Joseph Szigeti, renowned violin virtuoso, gives advice to young violinists, which cannot fail to be of real practical value. Many violin students will find a useful lesson in the various paragraphs.

### DO YOU PRACTICE TOO MUCH?

Too much practice may be as bad as too little. All athletes know the danger of overstrained muscles. There is a happy median line, and Dr. Thomas Tapper tells about it in a very thought-provoking article.

OTHER INTERESTING ARTICLES and special features by distinguished teachers and musicians, PLUS 24 pages of interesting new music to play and sing.

and something, which looked very much like an abandoned cuspidor, upon which the player beat with a wire drumstick. There literally was no music, but an incessant battery or rhythm which sounded like a machine gun out of order. This sputtered away quietly at first; but, as the players "went to town" and the voodoo spirit rose, bedlam broke loose. The dancers stamped and howled, and we could not but feel that here were the germs of jazz and swing.

"X Music," like all improvised music, "when it is good it may be very, very good; but when it is bad, it is horrid, and very, very horrid." We have heard many performances of swing bands in person, and over the air, that have been nothing short of aural torture. Certainly the human ear was never designed by nature to be lacerated in this unearthly fashion.

## Unseen Forces

(Continued from Page 774)

schools of the country, the teachers left unemployed would be only a very small part of the number that would be workless as a result.

"The interrelation of the motivating social forces, which are unseen and rarely thought about, are, you see, quite as much matters of big business as the very chimneys of the thousands of mills themselves. Few people, for instance, ever think what a powerful force is romance and romantic imagination. Go into any department store and ask the heads of departments what would happen if they did not have romance upon which to depend. The heads of the jewelry department, the candy department, the cosmetic department, the gift department, the house furnishings department, and even the dress and clothing departments soon would be in a panic. A very large number of the purchases we make through life are purchases dominated by romantic gifts to others or are influenced by our desire to please others or to have them pleased with our presents.

"Without the unseen forces of romantic imagination, it seems safe to assume that eighty per cent of literature would remain unsold. Certainly ninety per cent of the large industries surrounding the drama, both real and celluloid, would close down. Fifty per cent of the magazines would have to go out of business; a large part of the newspapers would be printless and whole armies of men and women in the collateral industries would soon be jobless. Yet hardly a man in a thousand gives any very serious attention to these deep human motives, upon which so many of our business activities depend.

### We Rest in Confidence

"ALL THESE REFLECTIONS are presented simply with the hope of making a little clearer the need for the intangible, unseen force of religion, art, music, drama, and literature, which, entirely apart from deserving the support of all fine people for their idealistic value in any civilized scheme of existence, do at the same time have huge practical values in helping to produce and accelerate the movements of vast revenues

We do not blame Sir Landon Ronald, conductor of the London Symphony Orchestra, for challenging serious musicians to rise and resent the conglomeration of noises that the inferior bands sometimes produce. On the other hand, we have caught certain effects in "X Music" performances that have been nothing short of the work of native genius. They have reminded us of the wonderful untaught Negro choir we once heard in a little Georgia colored school. How that group explored the harmonic kingdom and spontaneously discovered new effects was a revelation. But when they "got religion" it was a divine religion and not a pagan orgy.

The work of Nathaniel Dett, Harry Burleigh and Hall Johnson will stand mountain high as worthy musical achievements of the Negro race, when the swing bands are long forgotten.

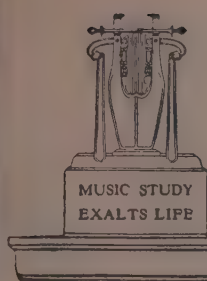
affecting every walk of life. The business man who has imagined that rails, copper, industrials, mines, and so on, are supported solely from the force of economic pressure, cannot afford to be blind to the unseen human forces which motivate a very considerable part of business. After all, it is upon the elevation of the higher desires of man that we must depend for the maintenance of those standards which were mentioned in the first article of the Constitution of the Stock Exchange. Economic pressure itself does not create higher standards of living, but rather the enlargement of man's spiritual, mental and artistic vision.

"More than this, the contemplation of this subject may make a few of us think of the greater interrelationship of our lives from a sociological standpoint. We are all dependent to a degree one upon another, for our happiness and our prosperity. Inevitably, if society is to exist, we must recognize that many men are born with gifts that may be developed into abilities which make them natural leaders and producers. In this great and complex mosaic called "society," not everyone can be on the top row, as our Utopians would have it. The recognition of this basic and fundamental fact would do away with a great deal of unrest. Is it not so much a part of any sensible scheme of society that these leaders be richly, yes, abundantly rewarded as that the laborer should be adequately paid for his services? The history of the world makes clear that in many instances such leaders have not been properly remunerated. Schubert, for instance, labored indefatigably and received what was little more than a pittance. Mozart, likewise, died virtually a pauper. But are we not living in a higher and finer age? Should we not feel that the great sums earned by the foremost artists are of obvious value to society and to the State? Without the great inspirational forces that come to us from our outstanding religious leaders, writers, educators, musicians and artists, this old world would unquestionably be a far less interesting and worth while place in which to live. Preserve our unseen forces. They are the life blood of a higher social existence!"

## They Turned Down Schubert

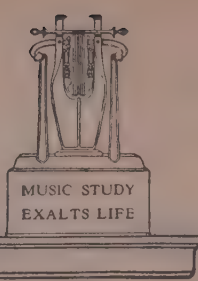
"The Erlking," one of the greatest songs ever written, was turned down in 1817, by the great Leipzig Music Publishing firm, "Breitkopf and Hartle." That was not all. It so happened that there was in Dresden a Franz Schubert (the name is very common in Germany) who gloried in the title of "Königliche Kirchen. Komponist (royal church composer), and they thought that

it was one of his effusions. Accordingly they sent it back to that Schubert who now has been long rated among the musical immortals. He was outraged at what he felt was a forgery of his signature and wrote, "I will hold on to the manuscript and see if I can not find out who has sent you so tactlessly this artificial work, and who has stolen my good name."



# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



## Advance of Publication Offers

—December 1937—

All of the Forthcoming Publications in the Offers Listed Below Are Fully Described in the Paragraphs Following. These Works Are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

ALBUM OF SONGS—HIGH VOICE—SPROSS .....	\$0.60
ALBUM OF SONGS—LOW VOICE—SPROSS .....	.60
ART OF INTERWEAVING MELODIES—OREM .....	.60
CHILD'S JOURNEY—RICHTER .....	.35
CHILD'S OWN BOOK—BRAHMS, TSCAIKOWSKY, MACDOWELL—TAPPER .....	.10
ALL THREE .....	.25
FOURTH YEAR AT THE PIANO—WILLIAMS .....	.50
GOLDEN KEY ORCHESTRA SERIES—REIBOLD AND DYKEMA .....	.20
—PIANO (CONDUCTOR'S SCORE) .....	.40
GROWN-UP BEGINNER'S VIOLIN BOOK—KESNAR .....	.40
LITTLE PIECES FROM THE CLASSIC MASTERS—VIOLIN AND PIANO—BEER .....	.35
MASTER PIECES WITH MASTER LESSONS PIANO .....	.50
MUSICAL VISITS WITH THE MASTERS—PIANO .....	.20
PLAY WITH PLEASURE—PIANO ALBUM .....	.40
TEN STUDIES IN STYLE—PIANO—KERN .....	.20
TWENTY-EGHT MINIATURE ETUDES—PIANO—KETTERER .....	.30

## The Cover for This Month



There are many young brides and also a goodly number of youthful husbands who embark upon their home-making careers with the fond hope that they may be able some day to add to their homes a piano. Very often there is need for patience as the limited

income of the young husband for a number of years just about meets the home expenses, the bringing into the world of children, and the care of those children.

Eventually, however, when the father has grown in the artisan, business or professional life which is his so that the income allows for a comfortable living and the addition of a few luxuries, there comes the day when the mother and father decide that they can afford to secure the piano which they feel the home must have. Or perhaps father makes the decision himself for the joy of surprising the family with the gift of a new instrument.

Anyone who ever has been in a home on Christmas morn when the father had successfully arranged the surprise gift of a piano to the family, will agree that there are few instances met in life equal to the thrill of such an occasion. Even the worst old Scrooge would find his cynicism dissipated were he present when the young mother rejoices in gaining that which will help to give her children the opportunity to gain musical accomplishments, and that which also will give her an opportunity to have pleasant home recreation, in the use of her own musical abilities to whatever degree they have been developed, or to whatever degree she hopes to carry them.

Through the excellent photography of H. Armstrong Roberts Studios in Philadelphia, and the clever art work of the young Philadelphia artist, Verna Evelyn Shaffer, THE ETUDE MUSIC MAGAZINE has for its cover this month a pictorialization of just such a happy event as mentioned.

Besides serving as one of the numerous

## Fourteen Transcendent Letters

There are fourteen letters in the words



They will be said, written and printed millions of times during this month and they will be echoed millions of times in other tongues. How can we say to you, our ETUDE friend who has this copy of the magazine in hand, how sincerely and heartily we wish you a "Merry, Merry Christmas"?

This is a time of very great gratitude here at the Home of THE ETUDE. All those who have to do with perpetuating the memory of its founder, Theodore Presser, and those allied in any way with the Theodore Presser Co., send you their individual greetings.

You have been very faithful and very loyal to us and it is our earnest desire at this Christmas time to express in the warmest possible manner our appreciation.

Again

## Merry Christmas!

eye-pleasing things which help to engender Christmas spirit, the publishers of THE ETUDE offer this cover as something of a Christmas gift to THE ETUDE's many friends who, as teachers of music, music dealers, or piano makers, will be benefited by the liberal display of this cover on newsstands, and in the windows and stores of music dealers throughout the length and breadth of the United States.

## Holiday Bargain Prices on Musical Gifts

Albums of music for home, church, or concert singers, or for soloists on such instruments as the piano, the violin, the organ, the cello, the cornet, etc., make gifts which those who sing, or play, obtain a particular delight in receiving. Musicians and music folk also find great pleasure in having in their possession musical literature books, for reference on musical matters, which broaden their knowledge of the art which means so much to them through a lifetime.

Because publications of this character have a popularity in the Christmas-gift buying season, THEODORE PRESSER CO. makes it an annual practice to encourage the use of such publications for gift purposes by quoting money-saving holiday cash prices on a wide selection of music albums and music literature books.

On display advertising pages in this issue will be found selected groups of publications represented in the Presser Annual Holiday Offer. Anyone desirous of a complete copy of the Holiday Offer is invited to send a postal request for the same.

The complete Holiday Offer is well worth perusing since it suggests many things for gifts to music folk, for addition to one's own music library, and for decorating the music room or music studio.

Parents and music teachers for years have been among the best patrons of the Holiday Offer because they know that a well-chosen album of music, or a musical literature book, will do much to encourage the pupil to greater musical accomplishments.

Remember, however, that it is only during the bulk handlings of things in the Christmas season that we can afford to keep the low special Holiday Offer prices in effect, so do not delay in ordering those things which you want for gift purposes, or for your own possession.

## A Pictorial Parade

Each month since February, 1932, we have presented in THE ETUDE a full page of forty-four portraits of the musical great.

Passing in review before us are those who have contributed, and those still giving, their talents and energy to the world's greatest art—Music. In no other field of endeavor have men and women created so much for our enjoyment and inspiration.

The assembling of these pictures and thumb-nail biographies in *The Etude Historical Portrait Series* is our way of passing on to those who appreciate music an indelible record of achievement, and we invite you to share with us the results of our researches. It is a privilege for us to salute these musical great in this manner.

If you are finding it useful and instructive to save the portraits and biographies in this series, you will be interested to know that any month's group is available at five cents a set. If you wish to start a collection for music appreciation classes, or other purposes, at this time, a dollar and twenty-five cents (\$1.25) will bring you the entire series—from February 1932 to October 1937 (the last group printed separately to date)—a total of 3036 portraits and biographies. From this point, you could build your collection to completeness at convenient intervals, as the additional copies of this series' page are printed every four or five months. This Special Offer is made for the convenience of those who do not care to mutilate their copies of THE ETUDE, as the entire series will appear first in this journal, of course.

## Fourth Year at the Piano

By John M. Williams

The Publishers realize that a most unfortunate delay has occurred in the production of this work due to unusual circumstances over which we have no control. We ask the indulgence of the many who have ordered copies in advance of publication and assure them that every effort is being made to obtain the completed manuscript from the author so that those who plan to use the book upon completion of the work given in the *Third Year at the Piano* (\$1.00) may have their copy.

Of course, the special pre-publication price on *Fourth Year at the Piano*, 50 cents postpaid, will be continued this month.

## A Child's Journey

Rote Songs for Primary School Activities

By Ada Richter

Teachers of the primary grades, realizing the important part music can play in creating and maintaining interest, ever are on the alert for new and worthwhile material. The author of this book has been most successful in conducting classes of juveniles and is thoroughly conversant with the needs of the teacher in directing the activities of these groups.

The sixteen songs in this book correlate with these primary school activities, as indicated by the titles: *Mister Policeman, The Barber Shop, On a Double-Decker, The Camel, Mrs. Kangaroo, The Cow, Two Frogs*, etc. The music is safely within the voice range of the tot of this age and the accompaniments easily can be played by pianists of quite limited attainments. In fact, the songs are sufficiently rhythmic to be sung without accompaniment.

The Publishers are desirous of having every primary grade teacher become acquainted with this book. Therefore, while the editorial and mechanical details of preparing the work are in progress, a special offer is being made which enables everyone interested to obtain a copy at the special advance of publication cash price, 35 cents postpaid.

## Album of Songs

High Voice Low Voice  
By Charles Gilbert Spross  
Mus. Doc.

Many of the outstanding songs published here in America have come from the pens of those who have gained fame as accompanists of leading vocal artists and artists. Spross, LaForge, Cadman, Lieurance and Densmore are names universally known to concert goers, not only as accompanists, but as concert pianists. What a wonderful contribution these men have made to American song literature!

The songs of Dr. Charles Gilbert Spross are loved and programmed not only by the professional, and the teacher of voice, but also they will be found on the pianos and in the music cabinets of many amateur singers who appreciate the fine flow of melody, the carefully chosen and appropriate texts and the brilliant and effective accompaniments that invariably mark a Spross song.

As a means of giving singers ready access to favorite songs of this composer and, incidentally, providing a most welcome and yet economical addition to the repertoire of vocalists, these albums are being prepared. The contents of the High Voice and Low Voice volumes will not be identical. In the former will be included numbers that are especially appropriate for sopranos and tenors, and in the latter there will be songs for singers with voices of lower register, including the virile bass and baritone solos that Mr. Spross has written.

In advance of publication single copies of these albums may be ordered at the special cash postpaid price, 60 cents. Kindly indicate which volume—high or low—is desired when ordering.

## Changes of Address

When changing your address, advise us at least four weeks in advance giving both old and new addresses. The post office will not forward second class mail, if undeliverable at the first address named. First class mail is forwarded. Second class mail is destroyed. Help us to give you good service.

(Continued on Page 838)

## A Gift "In the Grand Manner" For All Music Lovers

Few gifts, for so little cost, can give so much real pleasure and satisfaction to any lover of music as can a subscription to THE ETUDE MUSIC MAGAZINE. Just think of the enjoyment and help you yourself get, month after month, from its stimulating articles, its 24-page music section and its many special features. Imagine what an inspiration all this would be to some musical friend, or music student. Can't you just picture the fun and help some youngster you know would find each month in the Junior Section? Such a gift now may be the means of engendering a love of music that will enrich a lifetime. And our Special Christmas Gift Offer makes it so inexpensive—2 one year subscriptions for \$3.00 (Regular price, \$2.00 a year.) You can give one to yourself and send a year's subscription as a gift to a friend. Or you can send both subscriptions as gifts—and order as many more as you wish for only \$1.50 each. (Canadian postage 25c a year extra.) To announce each gift of THE ETUDE we will send an attractive card bearing your name and best wishes. Why not say "Merry Christmas" with THE ETUDE this year—the "gift in the grand manner."

### 28 Miniature Etudes

A Book of Studies for the Third Grade  
Piano Student  
By Ella Ketterer



MISS KETTERER

A feature of THE ETUDE that has contributed materially to its success from the very beginning is the mutual exchange of ideas among teachers through articles submitted by those who have achieved some signal success. Similarly, study works, based on the author's experience with pupil needs, command respectful attention from others engaged in the same work.

Miss Ketterer previously has produced two very successful piano study books covering technical problems encountered in the first two years of study—*Adventures in Music Land* and *Adventures in Piano Technique*. These have been most cordially received by her fellow teachers and, in many cases, adopted as permanent units in teaching curricula.

In this, her new work for third year students, she has purposely confined each study to one page, realizing from experience that a short study which covers the technical point is more advantageous to the pupil than long etudes that are inclined to wander from the subject under consideration. Most teachers are familiar with Miss Ketterer's many successful piano pieces and they will naturally expect tunefulness to be prominent in these etudes. They will not be disappointed. Pupil-interest also will be aroused by the attractive titles given each study piece.

Anyone wishing to order a copy of this book in advance of publication may do so now at the special price, 30 cents postpaid.

### Golden Key Orchestra Series

Compiled and Arranged by  
Bruno Reibold  
Edited and Annotated by  
Peter W. Dykema

The *Golden Key Orchestra Series* soon will be on the market, and at this writing we feel sure that this will be the last month in which it will be retained on the advance of publication offers. As publishers, the THEODORE PRESSER Co. feels proud of this collection because of the choice of contents, the excellence of the arrangements, the authoritative editorial work, and the substantial and attractive physical make-up of the series.

The one regret is that, under present conditions, the RCA Victor Co. is compelled to postpone, for an indefinite period, carrying out its promise to make recordings of all the numbers in this series. Under the original plan of having competent high school orchestras make these recordings, the undertaking would have been commercially possible. But recent restrictions placed upon recording companies, permitting only the use of professional musicians under union agreements, present production costs which, although perhaps easily absorbed in records which have a wide appeal to the general public, would be a problem in connection with records limited in sale to only such orchestra directing music

educators as would choose to buy them.

The publication itself, however, is so rich with superior selections for competent high school orchestras that no director of such organizations will regret obtaining it. Bach, Goldmark, Grieg, Järnefelt, MacDowell, Meyerbeer, Moussorgsky, Ochs, Rimsky-Korsakow, Richard Strauss, and Wagner are composers represented.

The choice of contents does not represent the works of these composers which have been presented time and again in orchestra arrangements; rather they are choice gems which heretofore have not appeared in such worthy arrangements for senior high school orchestra groups.

When published, the prices will be much higher than those granted to advance of publication subscribers. There is yet time for those acting immediately upon the reading of this advance of publication announcement to file orders for a single copy of any or all of the instrumental parts at 20 cents each, postpaid, or for the Piano-Conductor's Score at 40 cents a copy, postpaid. These advance of publication prices, however, will be withdrawn when the books are actually ready for delivery, and we have every reason to believe that delivery date will be during this month. Sold only in the U. S. A.

### Little Pieces from the Classic Masters

For Violin and Piano  
By Leopold J. Beer

While thousands of easy and melodious selections for Violin and Piano have been published, every now and then new, valuable and interesting material finds its way into print. Some of the most interesting is being found in the works of old and sometimes almost forgotten masters of the 17th and 18th centuries. Much of this music is not only surprisingly and intriguingly beautiful, but well calculated to develop musical appreciation.

We have been fortunate in securing a new collection made by Prof. Leopold J. Beer, a Viennese teacher and composer of established reputation. His arrangements, prepared especially for use in the earlier stages of violin advancement, are both skilful and sufficiently simple to meet with universal favor. From the following writers ten varied and attractive numbers have been selected: L. Couperin (1630-1665), Purcell (1658-1695), Kuhnau (1667-1722), F. Couperin (1668-1733), Rameau (1683-1764), Bach (1685-1750), Handel (1685-1759), and Gluck

(1714-1787). All of these numbers may be played in first position but those preferring third position fingering will find it underneath the notes.

As the book is being prepared for publication orders may be placed for single copies at the special advance of publication cash price, 35 cents, postpaid.



### Musical Visits with the Masters

Sixteen Simplified Arrangements  
from the Classic Composers  
For the Piano

The editors have completed their task on this book and the complete manuscript has been handed to our mechanical production department where plates will be engraved and copies printed and bound in a short time. This probably will be the last month during which copies can be ordered at the special advance of publication cash price, 20 cents postpaid.

Considerable interest has been manifested by piano teachers in this little book, especially by those who strive, in the early grades, to lay a good foundation for future musicianship. Pupils, unquestionably, will enjoy cutting out the pen-graph portraits of the composers and pasting them in the frames provided throughout the book.

Note the contents: *Angelic Dream*, from "Kamennoi-Ostrow" (Rubinstein) *Ballet Music*, from "Alceste" (Gluck) *Castanet Dance*, from "Carmen" (Bizet) *Chanson Triste* (Tchaikowsky) *Chasing Butterflies*, from "Etude in G-flat major" (Chopin) *Gavotte*, from "French Suite No. 5" (Bach) *Gavotte in B-flat* (Handel) *Hungarian Dance*, from "Rhapsodie No. 2" (Liszt) *Intermezzo*, from "Rosamond" (Schubert) *Minuetto*, from "Rigoletto" (Verdi) *On Tiptoe*, from "Sonata in G major" (Beethoven) *Reverie*, from "Children's Pieces" (Mendelssohn) *Romance* (Schumann) *Sabbath Morn*, from "Quartet in F major" (Haydn) *Sleepy Time*, from "Piano Concerto in E-flat major" (Mozart) and *Waltz* (Brahms).

Each composition is typical of the composer's style and the arrangements can be mastered by the average student who has completed about a year's study at the keyboard.

(Continued on Page 839)

## World of Music

(Continued from Page 770)

THE METROPOLITAN OPERA COMPANY will remain indefinitely in the present Metropolitan Opera House, as the idea of providing a new home for grand opera in Rockefeller Center is said to have been definitely abandoned.

EUGENE ORMANDY, conductor of the Philadelphia Orchestra, has been elected president of the Schubert Memorial, Inc., as successor of the late Ossip Gabrilowitsch. Leopold Stokowski, first conductor of the Philadelphia Orchestra, heads the Memorial Advisory Board.

THE VERDI THEATER of Trieste has been given autonomous standing, under the presidency of the Podesta (mayor). Giuseppe Antonicelli, who has been for three seasons a conductor at La Scala, has been appointed superintendent, by the Minister of Popular Culture.

LISZT'S "LES PRELUDES" has become a traditional *Finale* to the sessions of the International Music Camp at Interlochen, Michigan. It closed the last program of the first session; near the end of the second summer the boys and girls enthusiastically requested that it be so used again; and it has been so recognized throughout the ten years of this unique and extraordinary achievement.

POPULAR MUSIC is reported to be about to be added to the regular music courses of New York University. Vincent Lopez is to be a guest lecturer and conductor of two class sessions.

\* \* \* \* \*

### COMPETITIONS

A CASH PRIZE of Five Hundred Dollars is offered by the New York Women's Symphony Orchestra, for an orchestral composition of not more than twenty minutes in length. Entries close December 30, 1937, and full information may be had from the New York Women's Symphony Orchestra, 53 West 57th Street, New York City.

A FIRST PRIZE of one hundred and fifty dollars, a Second Prize of one hundred dollars, and a Third Prize of fifty dollars are offered by the Richard Wagner Society, Inc., of New York, for the best English translation of a scene from the master's "Siegfried." The contest closes December 31st; and full information may be had from Dr. Ernst Lert, secretary, Richard Wagner Society, Inc., 528 West 111th Street, New York City.

A FIRST PRIZE of one thousand dollars for a major work for orchestra, in any form and not more than twenty-five minutes in length; and a second prize of five hundred dollars for a shorter work; are offered by the Philharmonic-Symphony Society of New York. Entries close October 15, 1937, for the shorter work and January 1, 1938, for the larger one. Full particulars may be had from the Philharmonic-Symphony Society, 113 West 57th Street, New York City.

AMERICAN BORN WOMEN COMPOSERS are offered prizes for a large choral work for women's voices, an *a cappella* work for women's voices, a short work for women's voices with accompaniment, and for a Sigma Alpha Iota Hymn. The competition is sponsored by the Sigma Alpha Iota Sorority; it closes January 1, 1938; and further information may be had from Helen Bickel, 833 Salem Avenue, Hillsdale, New Jersey.

THE AMERICAN SOCIETY OF THE ANCIENT INSTRUMENTS is offering a Prize of Five Hundred Dollars for a composition to require not less than fifteen minutes nor more than twenty-five minutes in its performance, and to be suitable for interpretation by this ensemble. The competition closes August 31, 1938; and full information may be had from Mr. Ben Stad, founder and director of the organization, 4331 Chestnut Street, Philadelphia, Pennsylvania.

## A COLLECTOR'S ITEM



STEPHEN C. FOSTER

MANY TIMES we have had our attention called to the difficulties which some have encountered in getting certain past issues of THE ETUDE, now out of print. Since the very beginning, THE ETUDE has been edited with the view of making each issue of permanent value, rather than of transient interest. There are several complete files for the entire fifty-four years of its existence, in addition to those in the British Museum and the Library of Congress. The owners of these files, however, are loath to part with them.

We have just received a letter from Fletcher Hodges, Curator of Foster Hall of the University of Pittsburgh, which reads:

"THE ETUDE for September 1916 carries a highly important article—'The Last Days of Stephen Foster,' by Mrs. Parkhurst Duer. This issue has become difficult to find and has become a collector's item in itself."

Several issues of THE ETUDE during 1937 have been "Sold Out." Therefore, we advise our friends to preserve their issues carefully, not merely for the musical and literary contents, but for the large range of advertisements to which we are sure many readers continually refer.

## The Art of Interweaving Melodies

A First Method of Counterpoint for Students of All Ages

By Preston Ware Orem  
Mus. Doc.



PRESTON  
WARE  
OREM  
Mus. Doc.

It is particularly significant that a number of our present-day composers of ultra-modern music express a deep reverence for the works of Bach, Handel and the Classic composers, rather than for the writings of the Romanticists or the Moderns. The answer, of course, is Counterpoint. Examine the works of contemporary so-called Revolutionaries, even the more accomplished Sym-

phonic-Jazz writers, and you'll find that they are consummate masters of the "art of interweaving melodies." The trend in modern composition is definitely towards the contrapuntal style.

This new work by Dr. Orem may be taken up by the student who has thoroughly mastered the fundamentals of harmony. It will appeal especially to one who has completed the author's *Harmony Book for Beginners* (\$1.25) and its fascinating follow-up book *Theory and Composition of Music* (\$1.25). It is particularly suitable for use as a textbook for classes in the theory of music and, no doubt, will be used by many self-help students, as the same colloquial style of presentation is maintained.

In advance of publication orders for single copies of this book may be placed at the special cash postpaid price, 60 cents.

## Child's Own Book of Great Musicians

Brahms—Tchaikowsky—MacDowell  
By Thomas Tapper

In these days of radio broadcasting there are few children who are not fairly well informed on all matters of general interest. Owing to the important part that music plays in air entertainment, and to the further fact that more and more classical music is enlivening radio programs, there are few young listeners to whom the music and the names of such master composers as Brahms, Tchaikowsky and MacDowell are unknown. But there are multitudes of children who are curious to learn and remember something about the composers of the music they have learned to love. In these three new booklets (one devoted to each of the composers just mentioned) will be found in clear, simple language just the kind of personal information that will help build up a solid foundation of musical appreciation. All these composers once were children themselves, having the same kind of school, domestic and other problems that go with early life. Few composers rose to greatness except by "keeping at it" in spite of all kinds of obstacles. In these little booklets are told many of the experiences which helped on their road to ultimate success.

Like the thirteen previously issued booklets of this series, a set of pictures accompanies each book. These are to be cut out and inserted in their proper places. After reading the biography and pasting in the pictures, the youngster then writes his own story and binds the book (art volume style) with a silk cord and needle furnished with each copy, thus making his *Child's Own Book*.

In advance of publication copies of these three booklets may be ordered at the special cash price, 10 cents each, postpaid; the set of three at 25 cents.

## Play with Pleasure

An Album for the Grown-Up Piano Student

A collection of piano music designed to give pleasure to adult players of all ages and tastes must contain a large diversity of styles. We feel that this new volume will fully satisfy such a requirement. Those players with a preference for classical music will find selections from such standard writers as Brahms, Liszt, Verdi, Sibelius, Moszkowski, Humperdinck, and others. Lovers of less exacting music will find light opera arrangements from the works of Lehár, Sullivan, Planquette, etc.; attractive arrangements of famous folk songs and dances; and a varied assortment of styles too numerous to men-

tion. In all of these selections extreme difficulty has been avoided without impairing the melodic and harmonic beauty of the original.

From this it will be seen that the book is replete with material that will appeal to adults whose idea of piano playing runs more to pleasurable entertainment than to the attainment of virtuosity. Yet this very pleasurable entertainment will encourage the player to master the slight difficulties and make him better prepared to perform more pretentious works. It all aims at broadening the foundation of musical appreciation, an accomplishment which is becoming more and more important in modern musical education. A special feature of this work will be up-to-date fingering and complete pedaling.

While the work of preparing this book for publication is in progress, a single copy may be ordered at the special advance cash price, 40 cents, postpaid. This book will be sold only in the U.S.A. and Its Possessions.

## Ten Studies in Style

For the Piano

By Carl Wilhelm Kern

The "Music Mastery Series" includes many valuable books of study material that are employed regularly by piano teachers. One of these is the author's *Twelve Melodious Studies Featuring Scale and Chord Formations*, a book of material for third year students.

Mr. Kern, who for years has conducted his own school of music, naturally is familiar with the needs of teachers, and in presenting this set of studies he offers some really helpful supplementary material for students in the second grade progressing into the third. They cover technical problems which usually need attention at this period—crossing hands, phrasing, varied rhythms, scale passages and contrasting dynamics. Each piece has been given an imaginative title to increase the pupil's interest.

All books in the "Music Mastery Series" are uniformly priced at 60 cents, but while this work is in preparation for publication copies may be ordered at the special advance cash price, 20 cents postpaid.

## Grown-Up Beginner's Violin Book

By Maurits Kesnar



MAURITS  
KESNAR

Years ago, when fundamental music instruction was planned on the premise that the pupil eventually would take up a professional career, students of the violin, piano and some other instruments, were supposed to begin at the age of 6 or 7 years, and even younger. Modern educators permit, and even encourage, young folk of the junior and senior high school ages to take up the study of an instrument, not so much with the idea of professionalism in mind, but as an accomplishment which will bring many happy hours in future years. In some communities classes of adults have been organized and conducted most successfully.

The author of *Grown-Up Beginner's Violin Book* achieved splendid results in the work and has prepared this instructor because he realizes the help for teachers a comprehensive text book will be. The Key of C approach is used and the fundamentals of violin playing, such as holding the violin and bow, the proper placing of the fingers on each string, are made simple by illustrations and charts.

In keeping also with modern methods, which aim to maintain student interest throughout, Mr. Kesnar has incorporated many attractive compositions in the study material. Especially noteworthy are the easy arrangements of folk songs and dances from many nations; also modern copyrighted numbers that appear in no other work of this kind.

We feel that a copy of this book should be in the hands of every instrumental instructor in our schools, of every progressive teacher of the violin who realizes the importance of keeping abreast of modern developments in education. To give these an opportunity to obtain a first-off-the-press copy we are now entering orders, at a special pre-publication cash price, 40 cents postpaid.



C. W. KERN

This offer, of course, will be withdrawn when the book is published. Unfortunately, we can accept orders for copies only from patrons in the U.S.A. and Its Possessions.

## Master Pieces with Master Lessons

For the Piano

One of the most popular features of THE ETUDE over a number of years has been the series of Master Lessons by eminent musical authorities on the masterpieces of piano literature. To the teacher and the advanced piano student, these analyses have been of great value, in that they offer information born of the rich experience of the world's great performers and teachers.

Contributors to this unusual volume are such virtuosi as Moriz Rosenthal, Mark Hambourg, Sigismund Stojowski, John Orth, Katherine Goodson, Edwin Hughes, Victor Biart, and Walter Spry. Included in the contents are fifteen representative works from such master composers as Chopin, Mozart, Bach, Handel, Liszt, Schubert, Schumann, Mendelssohn, and Brahms.

Every teacher will want a first-from-the-press copy of this remarkable book, now offered in advance of publication at the low cash price of 50 cents a copy, postpaid.

## Advance of Publication Offer Withdrawn

Each year, during the Spring season, it is customary in many high schools, colleges and even in local communities to present an operetta, or musical comedy. Therefore, the publication of the book described below is most opportune this month. As copies of the Vocal Score are placed on sale at music stores, and made available for examination, the special advance offer on this work is withdrawn.

An *Old-Fashioned Charm*, Musical Comedy in Two Acts and Four Scenes, Book and Lyrics by Juanita Austin, Music by Clarence Kohlmann, will bring to those seeking to present a modern, up-to-date performance, a vehicle that should prove a "sure-fire hit." With the exception of a small Spanish troupe, all of the characters wear conventional garb and only one scenic set is required. The story concerns the trials of a Hollywood "casting director" in love with a small-town girl who doesn't have film ambitions. Those who have produced Mr. Kohlmann's previous success *The Moon Maiden* will know what to expect of the music. Of course, there is plenty of opportunity for the introduction of dance numbers. Vocal Score, \$1.00. A Stage Manager's Guide and Orchestra Parts for *An Old-Fashioned Charm* will be available on a rental basis.

## Fine Gifts Given to Music Lovers Securing Subscriptions for The Etude Music Magazine

For the holiday season we have arranged with manufacturers of standard merchandise for some exceptionally fine articles which we will give free for ETUDE subscriptions. Talk to your musical friends who are not subscribers to THE ETUDE. For each subscription secured at the full price of \$2.00, one point credit is given toward any premium on the following list. Here's your opportunity to do your Christmas shopping without any cash outlay and very little effort. The articles selected are guaranteed to give satisfaction.

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## When You Want Music

When there is a danger of making tiresome repetition, there is nothing else to do but seek compositions or music materials not previously used to freshen up the repertoire of curriculum, whichever the case may be. Perhaps one of the shortest cuts to finding things which will be satisfactory is to look up items for which there is a steady demand but which you yourself have not yet used.

For instance, if you want piano solos for pupils in grade 3, just pick out some of the grade 3 piano compositions in the list following this paragraph, and write a note to the THEODORE PRESSER Co. requesting a complete copy of each for examination. If you want to see more pieces than those which you might select from this list, go back through past issues of THE ETUDE and select from similar lists to be found in each issue. You may ask for a single copy of as many numbers as you want with full return privileges on any unused numbers which you do not desire to keep. This method may be used for other classifications besides piano solos. Because the representation of these numbers in the publisher's printing order each month means that they are in such demand as to require stock replenishing, they may be deservingly termed "tried and tested" items which you will find serviceable when you want music.

### SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
19687	Swing Me High—Wright	1	\$0.25
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25361	In My Garden—Scott	1	.30
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## Beware of Fraud Agents

It is necessary again to warn all music lovers against paying money to strangers when subscribing for THE ETUDE Music MAGAZINE. Beware of the agent who offers magazines at bargain rates. Assure yourself of the responsibility of the man or woman before paying any money or signing a contract. Read your contract. Do not permit any one to change it. Do not accept common stationery-store receipts. Publishers and magazine agencies provide printed contracts and receipts which are for your protection.

We especially warn Canadian subscribers against a set of swindlers working in the Provinces. They sometimes offer THE ETUDE for one, two or three years at less than cost of manufacture. Help us to protect you from loss. We cannot be responsible for the work of swindlers.

Be sure to send for Presser's ANNUAL HOLIDAY OFFER. Music Books and Literature at special "bargain" prices. It's FREE for the asking.



# THE JUNIOR ETUDE

Edited by  
ELIZABETH A. GEST



## "Warum" (Why?) by Schumann

By CAROLINE DESAULNIERS (Age 15)

Why does the sun go down at night?  
Why does the moon appear?

I asked myself these questions, but  
No answer did I hear.

Why do the clouds float by so fast?  
Why is their fleece so white?

I pondered on these questions, but  
No answer was in sight.

And so I thought of this and that,  
Why trees should tower so high—

I did not want an answer, no—  
But just to wonder WHY.

## Listen to the Bells

By Gertrude Greenhalgh Walker

MERRY CHRISTMAS! Merry Christmas!  
Peace on Earth. Good Will Toward Men!  
... This is the message the bells bring us  
at Christmastide.

Bells also, are pealed merrily on New  
Year's Eve to "Ring out the old and ring  
in the new."

Bells play an important part in our lives  
and in history.

Bells in all lands summon the people to  
divine worship.

Bells chime the hours.

Bells ring out the melodies of the caril-  
lons.

Bells summon us to the telephone.

Bells summon us to school.

Bells announce the end of class.

Bells summon us to our doors.

Bells tell us of the approaching bicycle.

Bells tell us where the cows are grazing.

Bells keep the lambs from getting lost.

Bells tell us where the kittens are playing.

Bells summon us to dinner.

Bells call the men from the fields.

Bells give warning of the locomotive  
engine.

Bells are used as various kinds of alarms:  
fire, bank, safety vault.

Bells are tolled, that is, rung slowly and  
mournfully, on funeral occasions; and they  
are pealed, that is, run fast, happily and  
joyously, on festive occasions.

Bells, attached to buoys in harbor chan-  
nels and near reefs, have saved many lives  
by warning mariners of existing dangers.  
Fog bells guide captains of ships safely into  
the harbor.

Bells in revolutionary days helped to pre-  
serve our nation. Paul Revere made his  
famous ride, pausing in each village only  
long enough to arouse the keepers of the  
towns who rang their bells loud and long  
to summon the men to rally to the protec-  
tion of their country.

In Philadelphia is reverently preserved  
America's most beloved "Liberty Bell"  
which proclaimed to all the world that the  
United States of America had signed the  
Declaration of Independence.

As Poe says, "Listen to the bells, to the  
BELLS, BELLS, BELLS."

## WOODROW MEETS BEETHOVEN

By NELLIE G. ALLRED

"Who's THE MAN who looks so tired?"  
asked Woodrow, as he noticed a large  
framed picture on his teacher's piano.

"That's Ludwig van Beethoven," an-  
swered Miss Miles, "one of the greatest  
musicians who ever lived."

"Did he play the piano?" asked Wood-  
row.

"Yes, but he is famous chiefly as a com-  
poser," said Miss Miles. "And to-day we  
celebrate his anniversary. He was born on  
December 16, 1770, and died March 26,  
1827."

"Where was he born?" asked the boy.

"In the town of Bonn, Germany."

"He looks terribly tired and worried,"  
said Woodrow. "I wonder why."

"Well, it's a long story, Woodrow," Miss  
Miles answered; "he had a hard time all  
his life. When he was just a child his  
father began teaching him music. His  
father was rather lazy and did not like to  
work enough to support his family. He  
often came home drunk, too, and sometimes  
made the boy get up at twelve o'clock at  
night to practice music until morning. Lit-  
tle Ludwig shed many tears because in the  
middle of the night he had to crawl out of  
his warm bed to practice; but the father  
was tired of working, and he wanted Lud-  
wig to become a musician, and to do the  
work of supporting the family."

"And when he was thirteen, the little  
Beethoven was taken out of school and put  
to work. He played in an orchestra, gave  
music lessons, played the organ in church,  
and wrote musical compositions."

"I'm glad I did not have his life!" Wood-  
row remarked.

"But his home life was not altogether  
miserable," continued Miss Miles; "his  
mother was a very sweet woman, and Bee-  
thoven loved her dearly. But when he was  
about sixteen years old, she died, and the  
boy was overcome with grief. At this time  
he wrote in his diary, 'Who was happier

than I when I could utter the sweetest  
name of Mother and it was heard. To whom  
can I say it now? Only to the silent form  
which my imagination pictures."

"But Beethoven carried on after his  
mother's death, and worked harder and  
harder. He was already recognized as a  
very great musician, and he grew more fa-  
mous as the years passed by. He had many  
friends, though he was rather queer and  
was often rude and impolite to them. But  
this was because he lived in the world of  
fancy, rather than the world of fact. He  
was always thinking and day dreaming  
about music. It is said that he often went  
into the restaurant and refused to give his  
order—just sat for hours at a table, think-  
ing. Then, when he finally came to himself  
and realized where he was, he insisted on  
paying his bill, though he had not eaten  
a bite."

"Imagine being hungry and forgetting  
to eat!" exclaimed Woodrow.

"When he was about thirty years old, he  
began to grow deaf, and after some years  
he could not hear at all. Yet he continued  
to write beautiful pieces of music. He could  
hear them in his mind, though he could not  
hear them with his ears."

"He loved the country, and enjoyed tak-  
ing long walks especially after he grew  
deaf. Often he took his notebook and sat  
for hours beside a babbling brook, writing  
the beautiful melodies that he heard in his  
mind."

"My uncle was deaf," said Woodrow,  
"and I know how lonely it made him feel."

"At the age of fifty-seven he died, leav-  
ing to the world a great collection of beau-  
tiful symphonies, sonatas, concertos, choral  
and chamber music. His nine symphonies  
are sometimes considered the greatest that  
have ever been written, and gained for him  
the title Master of Symphony."

"Oh!" Woodrow exclaimed, when the  
(Continued on next page)

## ??? Who Knows ???

1. Who wrote "Air on the G string"?
2. How many half steps in a major seventh?
3. What was the nationality of Debussy?
4. What composer is this?



5. Who wrote incidental music to "A Midsummer Nights Dream"?
6. Who wrote the play for which this music was composed?
7. Name the best known present day composer of Finland.
8. Name three ancestors of the piano.
9. What does *Perdendosi* mean?
10. How many strings are on a violon-  
cello?

(Answers on this page)

## Patricia's Christmas Presents

By Gladys M. Stein

PATRICIA's face was radiant when she en-  
tered the music studio. "My new piano has  
come!" she cried.

"A Christmas present already?" ques-  
tioned her teacher.

"Yes," Patricia answered, "and now I'll  
need your help in working out a plan for  
some presents I am giving."

"All right," said Miss Bennett. "What  
have you in mind?"

"Well, there are two invalids in our  
neighborhood that I always like to remem-  
ber," explained Patricia; "but this year  
instead of giving them gifts, I thought it  
would be nicer if I could go to their homes  
and play for them once or twice a month  
during the remainder of the winter."

"That would be a worth while Christmas  
present," declared Miss Bennett. "I'm sure  
they'd appreciate it more than anything  
that you could buy for them!"

"I do hope so," Patricia replied, "and if  
I find out what their favorite pieces are  
would you let me study some of them as a  
part of my piano lessons?"

"Yes, indeed," promised her teacher. "I'd  
also suggest that you hunt up the histories  
of those compositions, and tell them to your  
listeners. You are welcome to make use of  
my reference books, too, if you wish," she  
added.

"Oh, thank you!" exclaimed Patricia.  
I'll do that!"

The plan proved to be a success. It made  
life brighter for the shut-ins, and the work  
of preparing the programs speeded up Pa-  
tricia's progress in music until her practice  
hour became the happiest one of the whole  
day.

## Answers to Who Knows

1. Bach. 2. Eleven. 3. French. 4. Mac-  
Dowell. 5. Mendelssohn; 6. Shakespeare.  
7. Sibelius. 8. Clavichord, spinet, harpsi-  
chord. 9. Dying away. 10. Four: C below  
the bass staff; and G, D, A in the bass staff.



LUDWIG van BEETHOVEN

# JUNIOR ETUDE—(Continued)

## Something New Under the Sun!

By FRANCES GORMAN RISSER

"WHAT are you doing, Betty?" inquired Sybil, as she entered Betty's home and found her hard at work with paste, scissors, and large sheets of brown paper.

"I'm enlarging my music scrap book," explained Betty.

"Oh, do you keep a music scrap book?" asked Sybil. "I started one, once, but it seemed so mixed up, that I lost interest and stopped."

"But mine is different!" said Betty. "You see, I made this big book of heavy brown paper myself. The cover is pretty, isn't it? It is a cover from THE ETUDE Music Magazine. I don't usually cut my copies of THE ETUDE, but this was an extra one that some one gave me. Some of the edges are cut longer, so that I can fold them back, fasten the sides with glue, and make a pocket so that I can slip whole pieces of music in and take them out when I want to."

"But why do you want to keep whole pieces of music in a scrap book?" asked Sybil.

"Oh, that's one of the most important things about my scrap book!" laughed Betty. "You see, I keep the copy of all my recital pieces. Here is my first recital

piece, then on this following page, is a copy of the program, a picture of the teacher, and pictures of other pupils. Isn't this group picture funny? Then I put in a picture of the composer of the piece and a story of his life. Also, I make notes of any things of interest that happen at recitals. See, at my second recital, the ceiling leaked, and Mrs. White had to put a big bucket on top of the piano. The people applauded and laughed, but the recital went on!"

"Oh, this is an interesting kind of music scrap book!" cried Sybil.

"Then, I keep all the programs of concerts and operas I have seen," continued Betty, "and any newspaper clippings about music and musicians that I particularly like."

"I am going straight home and start a music scrap book like this, myself!" decided Sybil. "I think all my recital pieces are in that stack of old music in the attic that Mother has been threatening to throw out. Oh, I'm thrilled over this, really. And, even if the old Proverb does say: 'There's nothing new under the sun,' it's fun to find that there is a grand new idea for a music scrap book!"

## Woodrow Meets Beethoven

(Continued)

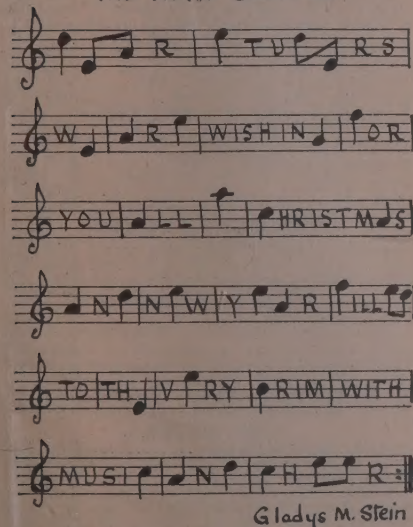
story was ended, "no wonder he looks tired and sad, if he wrote all that music, and had to work so hard to earn a living, and was deaf and all. Did he write any pieces that I could play? I'd like to learn something he wrote, to celebrate his birthday."

"I have the very thing for you, Woodrow," Miss Miles answered, placing a new piece of music on the piano. "It is his *Sonatina in F*. Now you play the left hand part while I play the right, and let's see how you like it."

"I like it very much," said Woodrow after experimenting a little, "I will have it all learned for my next lesson."

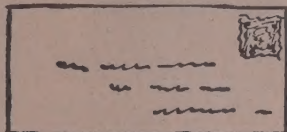
Miss Miles smiled and hoped he would keep his promise—and he did.

## THE NOTES' GREETING



Gladys M. Stein

BACH said: "The fingers of thy hand are as good as the fingers of my hand. I was obliged to be industrious; whosoever is equally industrious will succeed as well."



DEAR JUNIOR ETUDE:

One afternoon twenty of us girls met to form a music club, and that was the beginning of the "Wood River Junior Music Club." Our ages are from ten to sixteen, mostly pianists, singers and violinists.

At our regular weekly meetings we have business first, then the program, given by our members. We discuss operas, and those who sing or play give a short biography of the composers of the operas. The high spot of the program is the guest artist—a leading pianist, singer, or music teacher. After the program a social time is enjoyed, musical games are played and refreshments served. So that the meetings may cause less trouble and expense, two girls have the meetings together.

Recently we were asked to give an entire program for the Senior Womens' Club, and we want to make it different from other programs.

From your friend,

ELAINE RICE (Secretary), Illinois.

DEAR JUNIOR ETUDE:

We have a Mozart Music Club with thirty members and I am vice-president. We meet every month at the pupils' homes and make scrap books and accomplish many interesting things in the study of music. This club brings us to understand the real joy of cooperative work.

In behalf of our club I would like to say "Good Luck" to all music clubs. Our motto is "Let no discordant note mar the music of our souls." This should also be the motto of all the people in America who appreciate music, and may they use it for the benefit of mankind.

From your friend,  
LYNDOL MITCHELL (Age 13), Mississippi.

## Composer Puzzle

By Fern Nutting

\* \* \* \* \*  
\* \* \* \* \*  
\* \* \* \* \*  
\* \* \* \* \*  
\* \* \* \* \*

The third row, reading down, will give the name of a composer.

1. A wise person.
2. A Greek instrument.
3. A legal claim.
4. A vegetable
5. To persuade.

## Junior Etude Contest

### RULES

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl, under sixteen years of age, may compete, whether a subscriber or not, and whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

Subject for story or essay this month, "The Concert." Must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by December eighteenth, 1937. Names of prize winners and their contributions will appear in the March issue.

## The Value of Good Music

(Prize winner)

THE AGE OF MACHINERY in which we are now living leaves so much time for recreation that there are many means of entertainment. The things done in our spare time determine the kind of person we will be.

Listening to radio is the main way the people of the world spend their leisure time. Therefore the radio should have good music, as people respond quickly to the good or bad. Good music takes people out of the work-a-day world and lets them see and feel the wonders of nature, creations of imagination and all the higher, nobler things we strive for. In music we can find peace, quiet, and rest.

Let all the world be educated to good music, be able to hear it through radio, and the world will be full of people rich in happiness, and the contentment which they possess.  
NORMA JEAN MCGUIRE (Age 14), Class A, Illinois.

## Music Impersonations

A GAME

By Marie Stone

THIS is an excellent game to play at music club meetings, but to enjoy it fully the players should prepare beforehand by reading music biographies and studying the characters of the famous composers which they wish to impersonate.

Start the game by giving each player a pencil and slip of paper.

Then let them engage in conversation with as many other players as they wish. They may ask questions such as: "What compositions did you write?" or "In what country did you live?" in order to find out what composer the other person is impersonating, but they are not allowed to ask a direct question regarding his name.

The more they know about musical history the easier it will be to guess these characters.

The player who succeeds in getting the most correct names on his list in the allotted time wins.



Rhythm Band, Crystal River, Florida

## Honorable Mention for September Puzzle

Nancy L. Dangiose; Eloise Trometre; Darleane Christian; Laura Hinkman; Evelyn Orricks; James Bell; Dorothy O'Keefe; Christina Johnson; Annabelle Morrison; Patsy Vaux; Francine Jeffers; Julia Edwards; Ernestine Beckwith; Anderson McKinney; Elvira Morgan; Otto Bierman; Sidney U. Rich; Belle Topperman; Irene Jansen; Eunice J. Barton; Kathryn Shirlholser; Ruth Edgerton.

## The Value of Good Music

(Prize winner)

IT is a very good thing to learn music, and a valuable opportunity for a boy of nine to practice an hour a day, review his old pieces and improve in interpretation. To study music is one of the most valuable opportunities in life. It gives one a good start in life. It takes the sadness from the mind and makes happiness.

Once upon a time there was a boy named Jim who did not like good music. His uncle took him to a concert where the music was very good and Jim enjoyed it. When he reached home he told his mother he wanted to study music and take piano lessons.

That was the value of that good music—it made Jim want to get a good start in life.  
CARL KUPFER (Age 9), Class C, New York.



St. Cecelia Club in Costume Recital  
Paris, Arkansas

## The Value of Good Music

(Prize winner)

THE ESSENTIAL VALUE of good music lies in its contribution to the community. All forms of social life depend on it, and as a means of undiluted pleasure there is nothing to surpass it. The tired business man, the housewife, men and women in all walks of life—these and many more derive enjoyment from good music. It is one of the greatest elements in the harmony of an average community.

Music also has other value besides being an important social asset. The uplifting effect it has upon the spirit in time of distress hardly needs to be mentioned here. It can stir men to fighting fury in battle; it can inspire people to deeds of unselfish sacrifice; it can arouse the patriotism of nations to a high pitch; in other words, music has the power of awakening every possible emotion in human beings.

MARIAN RUTH IRONS (Age 13), Class B, New Jersey.

## Answers to September Puzzle

H  
ELA  
LATIN  
LEOPOLD  
ERNESTINE  
RECESSIONAL

## Prize Winners for September Puzzle

Samuel Margolian, Class A (Age 15), New Brunswick; Jacqueline F. Noreyko, Class B (Age 13), New York; Theodore Wolf, Class C (Age 9), District of Columbia.

## Honorable Mention for September Essays:

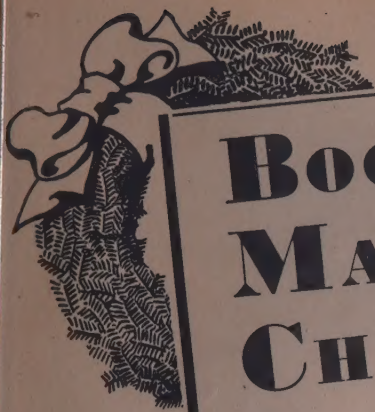
Ruth Edgerton; Esther King; Norma Bruce; Eloise Trometre; Kathryn Shirlholser; Patricia Price; Anne Hester; Miriam E. Jane Robinson; Martha Elizabeth Seabrooks; Alice Westby; Lucile Tonsfeldt; Phyllis Wenstrand; Marian Ruth Irons; Jeanette Feldman; Ola McDonald; Helen Rebstock; Sadie Crisco; Betty Slingerland; Charles Medlin; Thelma Allen.

Only a few Leading Articles  
are listed here. The Musical  
Index is Complete.

# Concise Index of The Etude for 1937

To Save Space the Titles of  
Many of the Articles Have  
Been Somewhat Condensed.

Abbe Vogler	Schweiger, Mar. 164	Mystic Dances of Far East	Strickland, Nov. 720	Bartlett, A Dream	Dec. 790	Dancing Shadows	Feb. 97
Accordion Department	Deiro, Each Issue	Nuance Soul of Song	Henley, Oct. 674	Becker, Homage to Couperin	Aug. 513	Dusky Serenade	Nov. 724
Accordion, Study of	Donath, Jan. 57	Octave Playing, New Ideas	Chiappuso, Dec. 783	Beethoven, Rondo in G, Op. 51, No. 2	Nov. 727	A Storm Warning	July 449
Adult Beginners' Needs	Gilbert, Sept. 569	Orchestra Conductor, Making	Yartin, Aug. 499	Beethoven-Hodson, The Metronome	May 312	The Brooklet	Oct. 672
America (National Anthem)	Kimball, July 434	Orchestral Technic, Violin	Abram, Oct. 680	Bemis-Wilson, Indian March	May 332	Dreaming	Feb. 115
Apples of Discord	Giddings, Oct. 673	OREM, <i>Anthem, What is</i>	Aug. 536	<i>At the Barn Dance</i>	Mar. 186	Queen of the Ballroom	Mar. 187
Approach to Interpretation	Grabel, Jan. 19	<i>Verb "To Be" in Music</i>	Mar. 159	Bennett, <i>Johnny-Jump-Up</i>	May 330	Singing as We Go	Jan. 45
Bach and Modern Technic	Van Hulse, Sept. 562	Organ Adaptations Easy	Calder, Oct. 676	<i>The Little White Lamb</i>	July 468	Rowe, Rocking Horse Days	Feb. 115
Bagpipes of Braemar	Bond, May 294	Organ, Broadcasting	Eligerton, June 404	<i>Old King Cole</i>	Feb. 114	Saar, Minuetto Classico	June 380
Ballet, Musical Lure	Marsh, Dec. 779	Organ, Dragging at	Hamilton, May 336	Bilbro, The Dancing Lady	Jan. 27	Sawyer, The Picnic Party	Dec. 814
Bands and Orchestras	Grabel, Each Issue	Organ Questions Answered	Fry, Each Issue	Bixby, With Arms Akimbo	Dec. 794	Pioneer March	Aug. 515
Beethoven's Sketch Book	Klein, Dec. 780	Organist's "Quo Vadis"	Titus, Nov. 745	Bizet-Felton, Castanet Dance	Feb. 98	Schubert-Hodson, "Rosamond"	June 400
Behavior at Piano	Ahlers, June 362	Organizing Music Club	Salisbury, May 319	Brahms-Burmeister, Waltz, Op. 39	May 319	Schubert-Tausig, Marche Militaire	June 384
Benjamin Franklin on Music	May 296	PATTISON, Gateways to Opera	Mar. 204	Bridge, Menuet Classique	Feb. 96	Schumann, The Wayside Inn	July 453
"Blue Danube Waltzes"	Creed, Sept. 571	Perfect Fitch Acquired?	Schirrmann, Sept. 568	Brown, <i>Star Flower</i>	Dec. 796	Shure, Flickering Shadows	May 316
Box, Need of Musical Pioneers	Sept. 571	Phrasing in Violin Bowing	Bolgen, Apr. 268	Brown, <i>Twilight Melody</i>	Aug. 511	Slonimsky, Big	Dec. 794
BOULANGER, Meaning of Education	Oct. 448	PHILIPP, <i>How Become Better Pianist</i>	Jan. 79	Bull, King's Hunting Jigg	Sept. 587	Smith, <i>Revel of the Nymphs</i>	Apr. 281
"Brain Teasers" Test	June 366	<i>Ideal Teacher, The</i>	Sept. 570	Burnam, <i>After a Fly</i>	May 331	Smith, <i>Water Sprites</i>	Feb. 98
Brass Band, Oldest American	Fleck, May 304	Piano Technic, "Last Word"	Simpson, May 297	<i>The Elephant's Joke</i>	Aug. 530	Spaulding, The Fairies' Nuptial March	Feb. 98
Breath Control Simplified	Blalock, Sept. 603	<i>Advantages of Poor Piano</i>	Feb. 80	Cadman, <i>Twilight at Sycamore Nook</i>	Apr. 238	Spencer, Happy Is the Miller-Boy	Mar. 188
Breathing, Good	Rogers, Mar. 191	PIRANI, <i>Mediocrity and Mastery</i>	May 295	<i>Twilight Thoughts</i>	Oct. 655	Stairs, <i>The Robins' Tea</i>	Nov. 742
Bulletin Board, Studio	Plank, Apr. 231	<i>Universality of Piano</i>	Nov. 712	Erceuse, Op. 57	Jan. 31	Stanger, The Pup and the Bunny	Aug. 532
Bunched Finger Playing	Kammerer, July 431	PITKIN, <i>Mind and Music</i>	Oct. 633	Etude, Op. 10, No. 5	Oct. 658	Strickland, By Killarney's Shore	July 448
BURMEISTER, Pilgrimages with Liszt	Nov. 715	"Plantation Echoes"	Twupper, Mar. 153	Nocturne, Op. 48, No. 1	Apr. 244	Terry, Etude Joyeuse	Nov. 722
"Cambridge Quarters" The	Elverson, July 440	Playing Tag with Lines and Spaces	Hopkins, Nov. 766	Prelude, Op. 28, No. 23	Dec. 799	Thorne, Baby's Eyes	Feb. 114
CHASINS, Words to Young Composer	May 303	Prisons, Music in	Sullivan, Feb. 81	Valse, Op. 62, No. 2	Aug. 518	Tschalkowsky, The Skylark	Nov. 730
Chest Tones or Not?	Fory, Dec. 813	Profession a Business	Russell, Apr. 270	Coleman, Under the Balcony	Sept. 599	Volkart, Japanese Doll Dance	Mar. 167
Children to Practice, How Get	Smith, Oct. 688	Progress Charts Worked	Dunkin, Nov. 754	Cooke, Rose of Andalusia	June 377	Wagness, <i>Gypsy Life</i>	Sept. 600
Choir Boy Problem	Brant, Mar. 192	Queen Victoria and Music	Harwood, Sept. 563	Copeland, <i>The Gloopie's Band</i>	Jan. 46	<i>Windmills</i>	May 314
Choir Director's Challenge	McCoy, Mar. 193	Questions and Answers	Gehrken, Each Issue	<i>In Days of Long Ago</i>	June 383	Wansborough, The Brooklet Sings	June 379
Chopin, How America Lost	Pilcher, July 439	RAPEE, Musical Food for Millions	Jan. 7	Cramm, <i>The Raindrop Scherzo</i>	June 399	Weissheyer, The Two Cuckoos	Sept. 600
Chopin as Teacher	Maine, Apr. 222	Recital Program that Took	Felicitas, Apr. 230	<i>A Wandering Sprite</i>	May 309	Wentworth, Romance in G-flat	Jan. 23
Christmas at Santa's Home	Mattern, Dec. 775	Records and Radio	Reed, Each Issue	Crosse, Moment of Melody	July 447	Williams, <i>Bavarian Village Dance</i>	Jan. 23
CLIMIN, Ten Commandments of Voice	Mar. 334	Rehearsal, Getting Most from	Grabel, Mar. 161	Dallier, Gondolier's Love	Oct. 652	<i>March of the Gnomes</i>	Feb. 98
Clarity in Organ Playing	Abbotson, Feb. 120	Reward for Good Lessons	Eachardt, May 347	De Leone, <i>Sunrise</i>	Oct. 650	Wright, Shadow Dance	Jan. 26
Clergman at Oberammergau	Greenop, Aug. 496	Rip Van Winkle in Musicland	Bates, June 422	Dunn, Skipping Rope	Nov. 742		
College Football Bands	Barrett, Nov. 717	ROSENTHAL, "Grand Manner" in Playing	May 301	Engel, The Little Drum Major	May 317		
Color Effects, Piano Playing	Ernest, June 363	RUBINOFF, Catering to Musical Tastes	Feb. 87	Felix, Tyrolienne	Mar. 166		
Consonants and Singing	Henley, Mar. 190	SAMOILOFF, Singer's Hygiene	Jan. 48	Forrest, <i>Let's Go Sailing</i>	July 468		
COOKE, Editorials	Each Issue	Say It Aloud	Zeisler-Gauley, June 412	<i>Mister Woodpecker</i>	Nov. 743		
Coronation Organ, The	Hemming, Sept. 604	Scale Practice, Brighter	Gros, Jan. 8	<i>When the Circus Comes</i>	Apr. 258		
Counting Time, On	Davis, Sept. 609	Scales, Approach to	Nichols, June 366	Frick, A Twilight Memory	Nov. 723		
CROSS, Fifteen Years in Radio	June 367	Schumann's "Forest Scenes"	York, June 361	Gerhard, Harlequin's Serenade	Sept. 578		
Czerny's Many-sided Etude	Lingelbach, Feb. 130	"Self-Starters" Organist	Koehler, July 472	Granfield, <i>Lady Charming</i>	Oct. 654		
Debussy's American Teacher	Dumesnil, Nov. 707	Service, A Neglected	Diggle, Jan. 50	<i>Valsette</i>	Sept. 580		
Debussy, A Plea for	Fletcher, Dec. 781	Sevick, Technical Analysis	Cherry, May 340	Grant-Schaefer, March of Boy Scouts	July 452		
Diction and Tone Inseparable	Skiles, Dec. 819	Sibelius, Visit to	Graves, Mar. 149	Grechianoff, Quasi Valse	Feb. 94		
DILLER, Teaching and Educating	Aug. 495	Sidney Lanier, Poet-Musician	Rouquie, Sept. 576	<i>Echoes from the Hunt</i>	Oct. 649		
Discovering a Masterpiece	Van Gundy, May 302	Sing Off Pitch, Why	Wilcox, Jan. 49	Grey, <i>Green Jade</i>	June 381		
Doctor Fizzle, Meet	Rogers, Aug. 494	Singing Voice, Health	Bryant, Oct. 675	<i>Sunset on Puget Sound</i>	Dec. 791		
Drums, Can be Tuned	Mar. 161	SLENCZYNSKI, My Work is Easy	Oct. 635	Grieg, Norwegian	Feb. 102		
Drums and Trumpets, Hawk	Harbach, May 305	SOKOLOFF, A Musical Awakening	Apr. 221	Groton, Happy and Gay	June 400		
Dvorak's "Humoresque" (?) Van Nest	July 444	Song, Cycles, Famous	Kickaby, Apr. 264	Gruber-Adler, Silent Night	Dec. 815		
Early Instruments at Capital	Styron, Feb. 83	Song Fundamentals	Fleming, July 470	Gutmann, Nocturne Poetique	Dec. 797		
Electric Organ Possibilities	Hopkins, Apr. 265	Sound Voice in Sound Body	Calendar, June 402	Handel, Sarabande, from "Almira"	Dec. 799		
End of Musical Era	Tilford, Oct. 641	Star Spangled Banner, The	McNeil, July 432	Harding, Strolling Harp Player	Apr. 240		
Enesco Talks on Menuhin	Dumesnil, Feb. 77	STOJOWSKI, Practice, An Art	Sept. 565	Heaps, Along the Navajo Trail	Jan. 23		
"Enfants Terribles" of Hands	Silber, June 369	Strangest of Arts	Hiz, Mar. 156	Heller, Pastoral, Op. 47, No. 8	Mar. 167		
Falsetto, Turning to Account	Neubauer, Sept. 602	STRAVINSKY, Early Musical Influences	Mar. 155	Hewitt, Song of the Brook	Mar. 170		
FFRANGCON-DAVIES, "Sigh and Song	May 335	String Perfection	Simonson, July 476	Hibbs, <i>Around the Totem Pole</i>	Jan. 46		
<i>"Word's the Thing"</i>	May 335	Studio Waiting Room	Dunlea, Sept. 562	Hopkins, <i>Thirde on Parade</i>	Apr. 258		
Fifty Years Ago This Month	Each Issue	Study at Sixty	Michie, May 344	Hotaling, <i>Mistress Mary</i>	Dec. 815		
Filing Organ Music	Mason, Feb. 121	STUECKGOLD, American Singers and		<i>Isle of Dreams</i>	Aug. 514		
Finger Activity, Increasing	Vonderau, Jan. 9	Lied	Apr. 227	Huerter, <i>Reminiscence</i>	Oct. 656		
Finger Stiffness	Hopkins, Feb. 134	Summertime Pageant Recital	Edgar, June 365	<i>When Nightbirds Call</i>	Apr. 243		
Finger Transpositions	Gilbert, Sept. 610	SWARTHOUT, The Singer's Equipment	Dec. 788	<i>Fluttering Leaves</i>	Apr. 259		
First Piano in a Concert	Harris, Oct. 643	"Sweetest Story Ever Told"	Stults, Jan. 12	Humes, <i>The Hunter's Horn</i>	Sept. 598		
FOOTE, <i>Consonance to Dissonance</i>	Aug. 504	Swing! Swing! Swing!	Tilford, Dec. 777	<i>Raindrops in the Wind</i>	Feb. 116		
<i>Three-Part Writing</i>	Sept. 601	TAPPER, "Practice Makes Perfect"	Mar. 151	<i>Tulips and Windmills</i>	Mar. 186		
Foster Memorial Dedicated	Foster, Aug. 508	Teacher Got "Big Bad Wolf"	Klemm, June 364	Huss, <i>Valse Petite</i>	Nov. 721		
Fretted Instruments Dept.	Krick, Each Issue	Teachers' Round Table	Mayer, Each Issue	<i>The Dragon</i>	Feb. 116		
Games for Musical Parties	Curtiss, Dec. 773	Technic, Being You	Smart, Feb. 140	Johnson, <i>Nodding Daisies</i>	Apr. 239		
Gay, Unseen Forces	Dec. 773	Tongue-Tied, Are You	Henley, Apr. 263	Kammerer, Our New Car	Aug. 532		
Geometry and Speed of Motion	Roeder, Apr. 229	"Tooting Your Own Horn"	Dickore, Jan. 13	Keenan, <i>Like Flowers Nodding</i>	Oct. 670		
Goetschins, <i>Address to Entering Class</i>	Sept. 564	"Toughest Spot, My"	Cadman, Sept. 570	<i>At Gardiner's Island</i>	Sept. 581		
<i>Repetition in Composition</i>	Nov. 713	Transposition, First Steps	Hartman, Jan. 17	Kern, <i>The Clown</i>	May 313		
GOLDMAN, How Make Better Band	Oct. 637	Tremolo, A Cure	Gregory, July 471	<i>The Gallant Barkantins</i>	July 445		
<i>Brihnild's Immolation</i>	Dec. 785	Tuning Piano, an Art	Watrous, Apr. 232	<i>Ye Pirates Bold</i>	Dec. 793		
<i>Concert and Symphony</i>	Apr. 233	Unification, Evils of	Lemare, Apr. 264	<i>Cadets on Parade</i>	Jan. 25		
GRABEL, <i>Getting More out of Score</i>	Sept. 573	Vibrato, Finger Pressure	Green, Mar. 196	Holiday	Aug. 531		
<i>Marching Band, The</i>	July 441	Violin, Anatomy of	Randall, June 409	The Little Elf	Jan. 44		
<i>Stegfried's Death Music</i>	Aug. 505	Violin, Blind and	Hulff, Nov. 752	The Wood Sprite and Brounie	June 398		
<i>Siegfried's Rhine Journey</i>	June 373	Violin Bridge	Sanger, Dec. 824	Kinder, <i>At Evening</i>	Nov. 726		
Graceful Gavotte, The	Dunlea, Feb. 92	Violin, Caring for	Sanger, Dec. 824	<i>At Sundown</i>	Sept. 577		
GRIEG, "Ich Liebe Dich"	May 299	Violin, Examine Your	Hill, Mar. 196	<i>Pirotette</i>	Dec. 795		
GRIEG, My First Success	Oct. 639	Violin Family "Ginderella"	Skaife, Oct. 681	Klemm, <i>Dance of the Dutch Doll</i>	Aug. 530		
HAMBURG, "Berceuse," Chopin	Jan. 639	Violin Fingerings	McCorkle, Aug. 541	<i>Off on a Picnic</i>	July 466		
<i>"Nocturne in C Minor"</i>	Apr. 235	Violin Masterworks, Two	Stoering, Nov. 752	Kohlmann, <i>Sprightly and Gay</i>	Mar. 187		
Hand Shaping Exercises	Nichols, June 401	Violin Phrase Starting	Horne, Sept. 608	Larned, <i>A Little Girl's Waltz</i>	Nov. 748		
Hawaii, Music of	Probst, Aug. 493	Violin Strinks, Putting on	Fraser, Aug. 540	Lehman, <i>Gray Sky</i>	Feb. 96		
Hawaiian Guitar	Vollmer, Apr. 284	Violinist's Etude	Braine, Each Issue	<i>The Christmas Tree Fairy</i>	Dec. 789		
Helping Get Business	Van Sweringen, Oct. 636	Violoncello, First Positions	Suter, Mar. 197	<i>In Old Lorraine</i>	July 446		
High Note, Loud	Greene, Aug. 535	Visualize, Auralize, Criticize	Ward, Nov. 760	<i>Rainbow through the Clouds</i>	Sept. 584		
Historical Portrait Series	McCoy, Each Issue	Vocal Art, Tone and Diction	Douty, Nov. 746	<i>Stepping Out</i>	Aug. 509		
How Shall Pupils Sit?	Wallace, Aug. 498	Vocal and Emotional Poise	Thomas, Feb. 118	Leonard, <i>Sun Bears</i>	July 467		
HUZZ, Reviewing, Misunderstood	Jan. 11	Vocal Range and Power	Blalock, June 403	Lernard, <i>Dance of Automations</i>	July 450		
Incorrect Phraseology	Kammerer, June 368	Voice Questions Answered	Wodell, Each Issue	Lieurance, <i>Coral Isle</i>	Mar. 165		
Italian Helpful to Singers	Sacerdote, June 402	Vowel, Development of	Grove, Aug. 534	<i>Waters of Minnetonka</i>	Sept. 578		
JACKSON, Larynx and the Voice	Aug. 501	"Walter Damrosch Speaking"	Heylbut, Nov. 705	<i>Lily Pads</i>	Apr. 260		
Jazz, A New Light	Beeler, June 406	Weber, Tone Poet of Piano	Tilford, Apr. 223	Locke, <i>Pansy Bed</i>	May 331		
Jesus, Lover of My Soul	Herndon, July 473	WETTERGEN, Care of the Voice	May 293	<i>Queen Anne's Lace</i>	Jan. 45		
Joachim, Joseph	Troostwyk, Jan. 54	Why Child Studies Music	Smith, Oct. 690	<i>Sparkling Waters</i>	Apr. 241		
Jump Ahead of Times, A	Weber, June 364	Why Rhythm?	Randegger, Sept. 616	Loth, <i>The Garden of Memories</i>	Jan. 28		
Junior Etude	Gest, Each Issue	Wind Instruments, Common Points	Hindsley, Oct. 645	Mallard, <i>Trombone Sammy</i>	May 330		
Kitchen Symphony Orchestra	Stein, Oct. 642	Wild Animals and Music	Butterfly, July 438	Mana-Zucca, <i>Sweet Dreams</i>	Oct. 671		
KORNOLD, Composing for Pictures	Jan. 15	Wild Music of Arabia	Zuemer, June 376	<i>Will, Will</i>	Sept. 582		
Listen for Tone	Gould, May 356	Wind Instruments and Health	Schweissheimer, Sept. 573	Manney, <i>Irish Air from County Derry</i>	Oct. 657		
Lonefellow and Composition	Hastings, July 433	Woods and Fields, Recital	Hollister, May 300	<i>The Barn Dance</i>	Nov. 744		
Making Friends with Wrist	Each Issue	World of Music	Hipsher, Each Issue	<i>In a Haystack</i>	Oct. 671		
Making Music Talk	Fischer, May 317	Xylophone, Romance of	Huron, May 305	<i>The Old Kitchen Clock</i>	Sept. 585		
Marionette Theater, Music of	Arvey, May 308			<i>Fingal's Cave</i>	Mar. 172		
MATTHAY, Gospel of Relaxation	Nov. 711			<i>Prelude in E minor</i>	July 454		
May Day Play Recital	Hughes, Apr. 225			Mozart, <i>Rondo, from Sonata No. 13</i>	Feb. 100		
MELCHIOR, The "Heldentenor"	July 429			Mueller, <i>The Sea Serpent</i>	June 382		
Melody Playing Rules	Keefer, Sept. 624			Nevin-Felton, <i>Mighty Lak' a Rose</i>	Oct. 653		
Memory Book Pages, III	Bonner, Jan. 10			Nevin-Hodson, <i>Gondolieri (Gondoliers)</i>	June 378		
Memorizing Music, How	Beutel, May 298			Orem, <i>Valse Mystique</i>	Apr. 237		
Mental and Physical Song	Huey, Dec. 818			Overholt, <i>Colette</i>	Aug. 510		
Mexico's Popular Music	Murray, Aug. 508			<i>Bright Eyes</i>	Sept. 598		
Minuet, The (Playlet)	Findlay, Sept. 622			Price, <i>Levee Dance</i>	Dec. 729		
Mixed Notes Problem	Whitson-Holmes, June 418			<i>Morning Sunbeam</i>	Oct. 670		
Moscheles in Scotland	Saunders, June 371			Raymond, <i>Fairy Shadows</i>	Apr. 260		
MURDOCK, Evenings with The Etude	Aug. 497			<i>Acrobats</i>	July 466		
Music Study Course	Thompson, Each Issue			<i>London Town</i>	May 332		
Music for Health	Mathews, Mar. 199			Reb, <i>Twilight on the River</i>	Jan. 30		
Music after Marriage	Greenway, Oct. 649			Renton, <i>Night Witchery</i>	May 315		
Music Supervisors' Forum	Feb. 38			<i>The Fire Engine</i>	Jan. 44		
Musical Aeroplane Trip	Mattern, July 437			Richter, <i>Skiing</i>	Dec. 812		
Musical Form, Roads to	Peck, Apr. 230						
Musical Mathematics	Henry, Mar. 156						
Musical Parent-Teacher	Wood, Apr. 278						
Musical Penmanship	Rindlesbacher, Mar. 150						
Musician's Cramp, Cure	Marks, Feb. 86						



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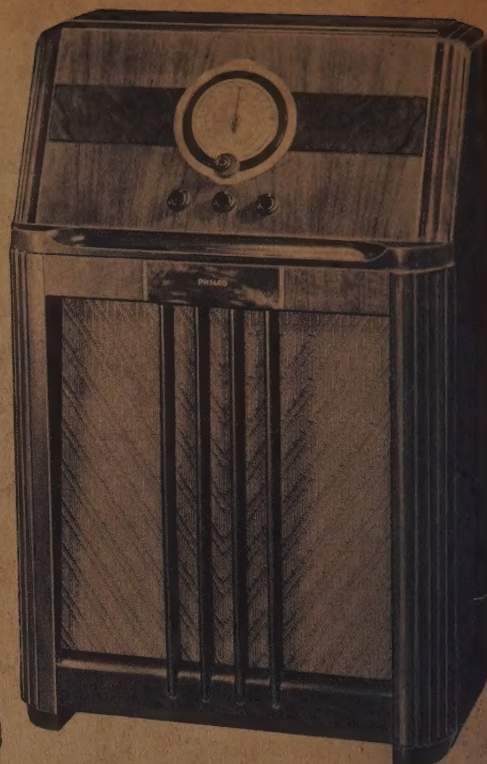


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